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DECEMBER 14, 1918

DRAMATIC MIRROR

WM. S. HART
THOMAS H. INCE
STAR IN ARTCRAFT PICTURES

READ BURNS MANTLE! PAGE 859

What's All America Awaiting?

WHEN the happy millions had finished celebrating Victory what next did they want? It's what *you* are eager for—you, your wife and everybody else in your town.

You're all anxious for just one thing—to hear the story of how our boys did it—the real story, full of fire and color, from the lips of one of the fellows from your own town. Right? You bet!

Well, here it is. The story of Victory, the reason why, brought before your very eyes. It's as intimate a tale as though told by your brother—all the interesting touches. That's why it's the big production of the year—the picture all America wants to see.

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Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

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Photographed by G. W. Bitzer

Distributed in December by

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NEW YORK

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"The acting of Lillian Gish exceeds anything I have ever seen on stage or screen."—Ona Moody Lawrence, *Chicago Post*.

"A heroine of the sweetest, most sublime appeal. There is something divine about her portrayal of the Girl of France."—*Washington Herald*.

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Robert Harron, who plays a fastidious American youth, has won the highest praise for his work.

"Robert Harron—a wonderful artist"—*New York Times*.

"Robert Harron does the most wonderful work ever seen"—Kitty Kelly, *Chicago Examiner*.

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"Robert Harron exhibits marvellous talent"—Tamar Lane, *Boston Record*.

"Robert Harron's work is a revelation"—*Philadelphia Ledger*.

"Robert Harron's acting is superb"—W. K. Hollander, *Chicago News*.

"Robert Harron, the greatest of all screen actors. His work will live as a classic"—Monroe Lathrop, *Los Angeles Express*.

Miss Gish and Mr. Harron are supported by a cast which meets the high standard set for the Griffith Players.

DRAMATIC MIRROR
VOL. LXXIX WHOLE NO. 2086 SATURDAY, DECEMBER 14, 1918
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IT IS A GREAT YEAR FOR MARRIED HEROINES

By BURNS MANTLE

At Least One-third the Current Dramas in New York Defy the Tradition that a Romantic Love Story Is Necessary to the Success of a Play

WILL some one kindly page the old-fashioned producer who was wont to insist that in the American theater no play could succeed that did not begin with a romance and end with a betrothal?

I should like to present him to the man who used to tell me the movies would never be a popular form of amusement on Broadway, and also to the lad who insisted no play told backward, as they told "On Trial," or any play that ended with a surprise finish, like "Seven Keys to Baldpate" or "Under Cover," could achieve more than a succes d'estime.

This dramatic season is a third spent, but it has been a great little year for married folk in the drama. At least a dozen plays begin today where most plays used to end—with the married state of either hero or heroine, and frequently both, achieved.

. . .

FOR INSTANCE, in "Tea for Three," Frederick Perry and Margaret Lawrence are husband and wife, and Arthur Byron is the philosophic bachelor friend who builds up the plot. He also loves Margaret, and seeks, honorably, as it transpires, to make her realize that life with him would be much more interesting than she evidently is finding life with the jealous Frederick. In proving his contention he gets things all mixed up, but he leaves the married folk married.

In "The Unknown Purple" Richard Bennett is a bewhiskered chemist to whose whiskers and profession Helen MacKellar, as his wife, quite openly objects. And I can't say that I blame Helen very much. But of course she has no right to flirt with juvenile Earle Browne and become party to a conspiracy to throw the unsuspecting Richard, whiskers and all, into jail, which she does. No one misses a romantic love motive, however, because when the wronged husband is released he promptly invents a purple ray that renders him invisible and the stage management highly intricate, and wreaks a unique revenge on those who have wronged him.

. . .

IN "REDEMPTION" the usually jovial Jack Barrymore is both married and drunk when the play begins. Having found life with his stage wife impossible he goes searching through the purlieus of Petrograd for an answer to the problem his marriage presents. Maude Hannaford, the wife, being a less idealistic and more practical person, and thinking Jack dead, marries again, forcing the actor to kill himself in the end if he is to save her from arrest as a bigamist. Not much romantic love in that tale, is there?

In "The Saving Grace" Cyril Maude owes his salvation to the clever Laura Hope Crews. He is a discredited captain in the English army, she the fluttering wife of his former colonel, with whom he eloped and caused a scandal while yet in service. But in the end she, employing the twin virtues of intuition and charm, regains his commission for him. The love romance in this instance is thrown to the adolescents and is merely a decorative incident of the drama.

In "Be Calm, Camilla," the handsome hero is a married man when he runs the attractive heroine down with his motor car. But it happens that his wife doesn't in the least understand him, and doesn't want to, which makes it possible for him to escape that yoke and lay his plans to acquire another. Walter Hampden and Lola Fisher make this appear quite a reasonable ambition.

. . .

LEO DITRICHSTEIN is a very much married man in "The Matinee Hero," Catherine Proctor playing his sensible spouse. He is therefore forced to extract such romance as he can from a sympathetic flirtation with Mary Boland—not at all a difficult job if it happens you like blondes.

"Under Orders" is described by the clever Samuel Hoffenstein, who writes the ads. for A. H. Woods' attractions, as a "supreme love story." And so it is—but the love is that of a mother for a son and a son for his mother, with naty suggestion that he had any other interest on earth than that supplied by his part in the war and his protection of his maternal guardian.

In "The Crowded Hour" Jane Cowl in New York and Willette Kershaw in Chicago follow the married hero to France. He, too, loves his wife, but he has a lurking suspicion that the girl he met at the Sixty Club dance understands him better. Therefore, manlike, he sticks around a while to investigate. In the end Jane sends him home, because through her war experience she is regenerated.

. . .

IN "The Riddle: Woman," Bertha Kalich is married to Robert Edeson, or was before Robert eloped to "The Long Dash"—which might suggest that there the play should end. But instead it is just beginning. According to the story Mme. Kalich had also known A. E. Anson before she married Edeson, and Anson, being a devil, comes to blackmail her out of a fortune. Thus the simple old-time romance is replaced with a story that offers the star opportunities for many effective emotional scenes.

There is nothing resembling a love romance in "Three Faces East" until the last five or ten minutes of the action, when Violet Heming suddenly comes upon William Jeffrey and recognizes in him the aviator she had long loved.

. . .

AND as for "The Better 'Ole"—'ullo—there's no bloomin' love romance at all to clutter up the comedy of this classic bit. Old Bill has his missus at 'ome, true enough, but he doesn't talk much about 'er. And as for Bert—well, love with Bert is just one identification tag after another.

Here, then, are eleven plays out of a current list of approximately thirty-five, that make a joke of the old-fashioned romantic love formula. They represent a third of the full list of theatrical entertainments on Broadway and more than half the dramatic list.

It is, as I said at the outset, a great year for married folk in the theater. Is it the war, do you suppose, that has changed our notion of play values?

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THE MIRROR

LOUIS R. REID, Managing Editor

Motion Pictures and Conservation Week—Why Weren't the Screens Utilized?

THE Food Administration overlooked a potent factor in its conduct of Conservation Week, just closing, when it failed to make use of the screens. Undoubtedly this most important of all media in the transmission of information to the masses was not brought into the campaign because of the extremely rare time intervening between the conception of a vast national food-saving movement and its execution. To prepare pictures to aid in the propaganda necessarily would require some time, and rather than delay the most urgent duty that faces America today by even so much as a matter of days, the Food Administration proceeded to the work in hand, depending on preachments in pulpit and public prints to bring about the shipment of twenty millions of tons of food for the succor of the destitute people of the war areas. Schools, colleges, fraternal, women's and other organizations and community meetings further are being relied on to fulfill the pledge Uncle Sam has made, to the end that the peace we fought and bled for may not be disrupted by uprisings and anarchy, usual results of famine. But however great and spontaneous the response to these appeals will be, one cannot help but ponder the wider success that might have been achieved with the enlistment of the motion picture.

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"Fund for Our Wounded Actors" Deserves Whole-Hearted Support of Public and Profession

WITH commendable enterprise and characteristic spirit of self-sacrifice the theatrical profession is preparing to aid those of its members who have been wounded in the war or who, returning uninjured, seek to make their way back to the stage. Through the "Fund for Our Wounded Actors" it is endeavoring to place playerfolk who have responded to the call of their country in a position where they will be independent of public charity. The campaign has been spiritedly conducted and has a special appeal now that the war is over and the American troops wounded and uninjured are being gradually brought home.

The fund strikes the note of personal sacrifice in its method of raising money. It is the belief of its sponsors that through private contributions the members of the profession can express more adequately their pride in their calling and the patriotic zeal which the war inspired in them than if reliance was placed in the conventional money-raising method of benefit performances.

Wounded and incapacitated players must be aided and their families provided for until such time as the soldier and sailor actors can resume their former places in the profession. That the theatrical profession is the first to recognize and put into being such a worthy movement is further proof of the humanity and fine unselfishness of playerfolk in general. Always the first to brave the tides of disaster whether of excessive taxation, or epidemics and financial panics, they are always the first to rush to the assistance of the distressed.

Now that they are succoring their own they are especially deserving of whole-hearted support. It is certain that the playerfolk will respond generously. But the great theatergoing public should also lend a helping hand.

• • •

Vital Factor to Put Pictures Into Realm of Big Business Is Fewer Distributing Agencies

LACKING several years of a quarter of a century of existence, the picture industry today is one of the most extensive in the United States. The salaries it pays are larger than those paid in any other line of work; the money it spends in exploitation compares favorably with the national debt of some of the smaller powers; the field it serves covers the entire world, and the good it has within itself to do cannot be estimated. And yet it is still far from the goal it seeks—the Realm of Big Business Efficiency.

Up to a certain point the effort of each producer to push his own product is a good thing. It furnishes competition, without which no business is healthy. Beyond that point there are many ways to go astray, foremost among them being the natural desire of a successful producer to dominate the distribution field. As a result of this, the country is dotted throughout with a multitude of exchanges. In order to maintain these exchanges an elaborate and extensive system is necessary that in some cases has become so unwieldy as to affect noticeably the parent producing organization.

These exchange systems have meant an enormous financial outlay and the employment of many complete office and sales forces in every exchange center. This has brought about within the industry a complicated, intricate and, above all, an expensive, system that represents a waste which would not be tolerated in other big commercial fields.

But a new distribution trend is fast making itself felt. It must have the serious consideration of every producer who is working for the good of the industry which is his. This is the elimination of many intricate systems of exchanges and the establishing of a few strong distributing agencies supported by all producers working together. There must be team-work in pictures as well as in other big business. In all lines of work it has been found that a spirit of co-operation and a will to work together have produced results that could not have been attained otherwise. There is no reason to believe that they would fail in pictures. The big business interests have learned by experience the value of team-work and have found it profitable.

•

FRANK KEENAN

Now Appearing in "The Bells," Distributed by Pathe

ACTORS SEEK TO WIN BIG BUSINESS IN FIGHT FOR "EQUITABLE" CONTRACT

A. E. A. Members to Call on Lawyers and Financiers to Help Circulate Propaganda by Which They Would Prove Claims —May Unionize

MEMBERS of the Actors' Equity Association are planning a nation-wide campaign to gain the support of big business interests in their efforts to obtain from theatrical managers a so-called equitable contract. There is a feeling among the more aggressive members of the association that the work which has been performed by the society toward an "equitable" contract has not resulted in any particular benefit to the player-folk. It is their aim to arouse a country-wide public opinion in what they call the justice of their demands.

As a first move they plan to gain the active co-operation of a number of the most prominent corporation lawyers in the country whose task it will be to discuss in public meetings points of an actor-manager contract which will operate to the mutual benefit of both actors and managers.

It is their belief that the speech of former Attorney-General Wickersham at the recent meeting of the association in the Hotel Astor contributed a moral force and possessed a publicity value which advanced their cause in great measure. They want other prominent lawyers to speak in their behalf, and they intend to get them.

Will Invade Wall Street

The movement of the actors is to be comprehensive. They are going to invade Wall Street and other centers of big business in the United States, where they will lay down what they believe are their just claims to a more equitable dealing on the part of the managers. They will go before the heads of various big industries all over the country and plead their case.

A vast propaganda and publicity bureau is to be maintained, it is reported, which will lay before the whole country the fight which the actors intend to wage, with the eventual hope that it will stir up enough public interest as to arouse legislative and executive action in Washington.

In connection with this campaign there will be a campaign waged to bring about the unionization of actors. There was an effort made some time ago on the part of the Actors' Equity Association to gain a separate charter from the American Federation of Labor. But the White Rats, who hold a charter, blocked this move, declaring that all actor organizations should be under the one charter, and the plan was dropped.

Blames Weak Policy

Capt. Harry Lambart is one of the prime movers in the aggressive campaign which is planned to be waged by the actors. He said that one reason why the actors are not further along in their efforts to win their demands from the managers is that a weak policy was adopted at the start.

"We went after half a loaf," he said, "and the result is that we have not arrived anywhere. We are still forced to play extra performances on holidays without additional money, and we still have long rehearsal periods in which we are not paid. We are only after our rights.

"If a manager wants to risk money upon a production, that is no reason why an actor should contribute his services until such time as the production is ready for opening. That is what we're asked to do. We rehearse long weeks and get nothing for it. Such a condition would not prevail in any other business. We intend to be paid for what we do; and we intend to accomplish our purpose by arousing a country-wide public opinion, by unionizing, by various other means. People throughout the country have been brought to realize the importance, the humanity, the unselfish zeal and patriotism of player-folk during the last two years. They know that actors and actresses have contributed a mighty part toward the winning of the war. They are ready to listen to us.

"There are many managers in New York who are eager and willing to be fair and just to the actor. There is now a contract, drawn up by representatives of the actors' society and the managers' association, which is in effect in most of the theatrical offices, but this contract, to my mind, is only a compromise. It represents but half a loaf. We want our whole rights."

Letters Tell Story

THE MIRROR herewith prints in part letters which have passed between Captain Lambart and Bruce McRae, vice-president of the Actors' Equity Association.

To Capt. Harry Lambart:

"If you had all kept in touch with us by reading our reports you would not, I venture to think, have attacked the failure to right the injustices which you referred to, and which no one denies exist.

"It is an injustice for the actor to play extra matinees on Thanksgiving, Christmas, New Year's and Election Day, and especially on Sundays, without extra pay, but we felt that until we were strong enough to demand a full loaf we had better try for a half. Long tradition had established certain free extra holiday matinees and to have eliminated them would have divorced from us the interest and assistance of the better class of managers whom we are anxious to impress with the fairness of our claims, so we acceded that point, but insisted and carried far more important ones, such as the elimination of the half salary clause, limited period of free rehearsals, two weeks' notice, and many others. I certainly agree with you in all you said (barring a suggestion to affiliate with the T. M. A., which is another matter which has also been settled), but I shall always protest against any ill-considered attack against the best and disinterested efforts of our Council to improve the working conditions of the actor because, although it may not hamper its work, it tends to lower the morale, which is none too solidified, of the membership of this Association, and of actors in general, and the morale is what we need in our ranks and not so much badgering of managers.

Best Existing Contract

The U. M. P. A.-A. E. A. contract is not the very best contract for the actor, and it is evidently not the best contract for the manager; no one pretends it is, but the point is that IT IS THE VERY BEST OF ALL CONTRACTS AT PRESENT IN USE, and until we are UNITED sufficiently to insist on a better one it is the duty of every actor to demand it and to help his Association in establishing it as a standard, and the individual who for cowardly and purely selfish reasons signs any other contract and thereby undermines the years of patient, hard and disinterested labors of the A. E. A. in its efforts to right old wrongs is guilty of selfishness, and it is that individual to whom I referred, and always will, as 'yellow.'"—Bruce McRae, vice-president.

Lambart's Reply

To Bruce McRae:

"You admit that such injustices do exist, and it is my contention that as long as they do we have every right to keep on trying to have them rectified. Nothing has ever been gained by submitting peacefully to wrongdoing, and it is only through perpetual fighting such wrongs can be righted, as the present European conflict has shown us.

"I still contend it is not fair to any manager to request one thing one day and at a later period demand another, and it is this shilly-shallying in putting forward exactly what we do want that has no doubt kept some of the managers aloof from our demands. I venture to say that it would be difficult to find an honest, straightforward business-like manager (and, strange as it may seem, there are some) who, when our claims were put up to him purely as a matter of business, and not in a theatrical temperamental manner, would not see the justice of our requests.

Claims Are Just

"There is not a person in any business or profession in the world who would not agree that our claims were just, and the very essence of equity, so why be afraid to ask for our dues if we are dealing as business men who are honorable? I can assure you that if only the Association would lay down its definite policy once and for all and not do it piece-meal, apart from it being a fair attitude towards the manager, the entire profession would be back of it, and I base my statements on the fact that since my remarks at the last meeting, I have been inundated with offers of support by not only those of the A. E. A., but by others who have not yet joined, stating as their reasons we have no definite policy and have accomplished so little in the four years of our existence.

"You may not have thought it advisable in the past to join up with other branches of the theatrical profession and perhaps it will be unnecessary, even now, if you obtain a contract for us that is absolutely just and a fair one that the artists as a body will support; but in my humble opinion, if you really want to win the battle for us and protect the minor members of the profession (the large salaried stars will take care of themselves) you require all the aid you can get from every branch that belongs to the theater, for I feel sure every one must agree that the man who cannot wield a baton in the orchestra unless he belongs to his union, is just as much an artist and has just as much self-respect, as we who are placing grease paint on our faces."—Harry Lambart.

TO PRESENT MANY NEW PLAYS IN WEST

Mr. Morosco Takes a Bagful of New Plays for Simultaneous Production on Coast

Oliver Morosco is planning to spend Christmas in Los Angeles with his family. He will take with him a number of new plays for production in California.

Among these is what Mr. Morosco describes as a delightfully spicy farce by Anna Nichols, entitled "What's Your Number?" He also has a new play by Leon Gordon and Roy Clemens, authors of "Watch Your Neighbor," and a new play by the Hattons called "An Innocent Rake."

"Cappy Ricks," from the story by Peter B. Kyne, Mr. Morosco expects to produce in Los Angeles simultaneously with the New York production.

* * *

Dunning to Stage Shows on President's Ship

Philip Dunning has charge of theatricals for President Wilson on board the George Washington. Mr. Dunning was for years stage director for the Shuberts and William A. Brady. He was the producer and author of "Biff Bang," which the sailors from Pelham Bay presented at the Century. Mr. Dunning has selected talent from the different naval bases, including many well-known enlisted professionals in the navy, for the entertainment of the Presidential party.

* * *

Chain of Musical Comedy Houses Planned on Coast

The establishment of a chain of musical comedy theaters in the cities of the Pacific Coast states is the plan of Aubrey Levy, a Seattle lawyer, who has arrived in San Francisco. The scheme is for companies to play week stands and return with new programs.

AMUSEMENT HUNGRY PUBLIC PACKING BROADWAY THEATERS

Crowded Hotels Show Increased Transient Population, Which Always Adds Greatly to Amusement Receipts—Relief at Ending of War Also a Factor

THEATERS of Broadway and vicinity are living examples of the correctness of predictions from New York producers and managers to the effect that the coming of peace would mean a business boom for the stage.

Without exception everything is "going big." Plays that might have fared badly last winter are being received like long-missing rich uncles. One well-known first-nighter was recently heard to remark that he could pack the house with "Uncle Tom's Cabin" or "The Black Crook" this season; and he probably could.

There are several reasons for the nightly crowding of New York houses. First and foremost, the war is over; the Hohenzollern dynasty has been dismantled, and the boys who did it are coming home. Second, the influenza epidemic has ceased to menace life. Third, Christmas is coming, and New York is full of Christmas shoppers with money to spend.

New York's transient population has always been a big factor in the degree of crowding that exists about box-office windows. This being the case, some of the packed houses can be easily accounted for, as the hotels and restaurants give evidence of the armies of out-of-towners that are buying Christmas gifts in New York and seeking after-war diversion.

But it wouldn't be fair to say that the theaters are crowded simply because there are a lot of people in the city who have nothing to do except go to the theater. The managers themselves are largely to blame for the fact that if one wishes to go to a certain show one must make a seat reservation weeks in advance.

It is not a case of the acknowledged cream of the offerings doing all the business. They are doing far better than plays of their class have done in many years, and even the productions that are not so successful from the critical viewpoint are doing tremendous business.

APPEAL FOR FUNDS

Wounded Actors to be Taken Care Of

Following is part of the Special Peace Notice sent out by the officers of the Fund for Our Wounded Actors:

"The war being mercifully over many months sooner than we dared to hope for, the Fund for Our Wounded Actors is in danger of finding itself unprepared to meet the needs for which it was established. Greater efforts than ever are needed to raise funds for those men who are returning from abroad.

"The wounded and incapacitated must be cared for. Their families must be adequately provided for. The soldier and sailor actors who return uninjured and ready for work must be taken care of until they once more find a place in their own profession.

"We appeal for funds.

"We are sometimes asked why this money should not be raised by theatrical benefits. The answer is that we wish this to be a personal testimonial—a personal tribute offered by actors to actors, and raised with some small deprivation on the part of those who have stayed at home."

• • •

Masks Hurt Indianapolis Shows

After settling down to something like normal conditions in Indianapolis, the influenza again became serious. While the theaters and picture houses are not closed, an order requiring people to wear masks in all public places except on the street became effective Nov. 20. This has caused a big slump in business. Many complaints are heard around the theaters.

• • •

Gillette to Follow Maude

William Gillette will appear at the Empire Theater on Monday, Dec. 23, in Sir James M. Barrie's comedy, "Dear Brutus," when Cyril Maude, now at the Empire, is to go on tour in "The Saving Grace." In Mr. Gillette's company will be Marie Wainwright, Louis Calvert, Violet Kemble Cooper, Sam Sothern, Grant Stewart, Hilda Spong, J. H. Brewer, Helen Hayes, Elizabeth Risdon and Myrtle Tannehill.

• • •

Clarke Coming Here

Harry Corson Clarke, who has been presenting in Chicago "The Rotters," by H. F. Maltby, a play he acquired abroad, is coming to New York to organize a company to play the piece in Canada. He was forced out of his Chicago engagement, which lasted four weeks, by the taking of the theater by the Government to show "Under Four Flags." Mr. Clarke also played "The Rotters" in India on his last world tour.

• • •

Grace George's Return

Grace George, who has not been seen in New York since she presented Bernstein's "L'Elevation," is planning to soon return to the stage. Her new vehicle will be "The Widow's Might," now in rehearsal. It is the joint work of Leonard Huskinson and Christopher Sandeman.

ON THE RIALTO

WHILE comparative quiet reigns in the New York sector of the manager-speculator battle-front heavy cannonading is reported from Boston. An engagement there this week resulted in a victory for the managers—for the well-known house of Keith, to be exact. A man, charged will selling tickets in front of the Keith Theater, was fined $25 in Municipal Court. It was the second arrest in front of the house within two weeks. The police, it is reported, are "co-operating with the theater management in stopping speculation in Keith's tickets."

And so the good work keeps up. Boston follows New York in driving the speculator off the street. It is the sniping conducted from the ambushes of dingy store entrances which must next be brought to a halt.

• • •

CHARLES A. TAYLOR, formerly the husband of Laurette Taylor, has bobbed up on the western amusement horizon as a producer of motion pictures. Taylor has had a varied and picturesque career since those days when he was known as a writer and producer of melodramas in which Laurette Taylor was seen. It was Charles A. Taylor who, some years ago, brought Scotty, the millionaire miner of Death Valley across the continent to add to the night life of New York and to the "space" money of the Park Row fraternity. A little later to advertise one of his productions, Taylor released a pack of wolves in the business section of Chicago, which created a riot and necessitated the calling out of the police reserves.

At the present time he has a mystery woman under his wing whom he intends to present in a series of pictures.

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IN CONNECTION with pictures the Stage Women's War Relief announces with great gusto that it has obtained the services of David Belasco for a film which it will release as a part of its reconstruction work.

Meanwhile over in Brooklyn advertisements of "Keep Her Smiling," in which Mr. and Mrs. Sidney Drew are appearing, state conspicuously the fact that the production is "not a motion picture."

• • •

THE FRENCH players traveled the dark and difficult road to Ibsen last week and found the sign of "Success" (Herald) greeting them.

And under the glow of Times Square frivolity Walter Hampden appeared as Hamlet to a crowded house. Critics, drama lovers and actors who do not aspire to tragedy are pouring tributes upon Hampden's head, some declaring him to be the best Hamlet, with the exception of Forbes Robertson, since Edwin Booth. Now comes Fritz Leiber to enter the Hamlet lists at a special performance at the Forty-fourth Street Theater.

• • •

ARNOLD DALY, it is rumored, is going to London. Discouraged by his inability to find a successful play he plans to set London talking over the scandalizations of the Hattons. He has tentatively arranged to appear there in either "The Great Lover" or "Lombardi, Ltd." Perhaps he has tentatively arranged, too, to make up with Shaw.

• • •

IT REQUIRED an experience as a sergeant with the American Expeditionary Forces to give Alexander Woollcott the inspiration to write a play. When he was dramatic critic of the Times he had often expressed a desire to write a play. But he never found the time amid the excitement and turmoil of Broadway. It was not until he reached the comparative peacefulness and quiet of the trenches that he won the long-awaited opportunity. Sergeant Woollcott's effort is called "World Without End." It has been accepted for production by cable by Arthur Hopkins.

• • •

AN early-to-the-theater campaign is reported to be in prospect by those managers who have plays in which tense and thrilling action begins at the rise of the curtain. Latecomers to such plays as "Three Faces East," "Roads of Destiny," "The Unknown Purple" and "The Crowded Hour"—all of them incidentally, on Forty-second street—not only miss considerable of the action and the unfolding of the story, but they cause great annoyance to those in the audiences who are absorbed in the play.

• • •

WILL George M. Cohan, Sam Harris and H. H. Frazee be the owners of the Giants next season? Broadway is agitated by a report that the three theatrical men are negotiating with Harry N. Hempstead, owner of the Giants, for the sale of the baseball club. Frazee has been a baseball magnate for two years, owning a big interest in the Boston Americans. His partnership with Cohan and Harris in the ownership of the Giants would make this particularly local institution even more popular. Perhaps they would contribute that necessary something that would enable the Giants to beat their opponents in a World's Series.

• • •

THE tempest in the Selwyn theatrical teapot occasioned by the appearance of Jane Cowl in "The Crowded Hour" seems to have blown over. At least there are indications that both Miss Cowl and Willette Kershaw, who is playing the role with great success in Chicago, are again happy. Miss Kershaw's friends thought she should have had the opportunity to open in the play in New York. But Miss Cowl has explained the situation to the satisfaction of Mr. Pollock, the Selwyns, the reporters and the friends, it is said, of Miss Kershaw.

LATEST LIBERTY THEATER NEWS

Camp Devens Liberty Theater attractions are advertised by half a dozen turtles roaming around the camp with the words "Liberty Theater" painted on their backs.

Ethel Rosemon and Claire Ross have been added to the staff of feature story writers of DeHull N. Travis, director of publicity of the War Department, Commission on Training Camp Activities.

That the boys in the camps want good music—not elaborate, complicated, hard to understand performances, but the beautiful expression of a simple, human emotion, was first evidenced by the successful tour of Liberty Theaters by Maud Powell, and at the present time by Frances Ingram, of the Chicago Grand Opera Company, who is the big current Liberty Theaters sensation. Miss Ingram has completed a patriotic tour of fifteen camps.

Brigadier General E. L. Munson, who has recently been appointed morale officer, urges more dramatic entertainment for the camps.

Librarian Strong, of the Department of Dramatic Activities, has issued the first book and score of a musical comedy, for the use of directors and performers in any and all of the military camps where the now famous "Pep Squads" are engaged in giving shows.

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Miss Barrymore's Great Success

Ethel Barrymore at present is playing in Boston, where her engagement at the Hollis Street Theater has been extended from two to four weeks. Miss Barrymore is appearing in "The Off Chance," one of her successes at the Empire Theater here last winter. She will continue to present this comedy on the road until next spring, when she will return to New York to produce a new play by a prominent English author.

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Lewis and Gordon to Produce Play

The Lewis & Gordon Producing Co., Inc., identified with the production of high class vaudeville acts, will venture into the legitimate producing business immediately after the holidays by presenting a new comedy which is being written by Aaron Hoffman.

Mr. Hoffman is a member of the above firm. He has gone to California to work on the play, which he has titled "Welcome Stranger."

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Mrs. Burrill Says It's Hers

Jean E. Burrill, wife of Dr. Edgar Burrill of Columbia, says "The Very Idea," the play of William Le Baron and Thomas H. Uzzell, was taken from a story she wrote. Mrs. Burrill has filed suit in the Supreme Court for an accounting and asks for an injunction restraining further presentation of the play.

• • •

New Play for Florence Moore

A. H. Woods has purchased a farce, "You Take Her, Al," founded on the French of George Faydeau, and in it will present Florence Moore, who now is making a tour in "Parlor, Bedroom and Bath."

WITH STAGE PLAYS AND PLAYERS

BROADWAY'S PRIVATIONS PAST; PLENTY OF LIGHT FOR EVERYONE

Big Street Is Really Great White Way Again—Theater Managers Relieved of Anxiety Over Possible Patrons Lost in the Dark

BROADWAY is again the Great White Way. In other words, it is itself again, and there is no slur in the statement that Broadway is itself only when it is all lit up. Anyone who tried to feel his way along that thoroughfare in the gloom and murk of the light ban will agree that a great white way is not particularly bright in the dark, and that an electric sign is a poor advertising medium on a lightless night.

For nearly a year Broadway and the rest of the United States, but principally Broadway, have suffered untold privations. Coal was scarce. There was plenty of it in the ground and on railroad cars en route to various places, but all that was available was put, on Government order, at the disposal of industries engaged in work to help win the war.

The Fuel Administrations, Federal and State, made the discovery that Broadway was the cause of an uncommonly large amount of coal being consumed. Between Thirty-eighth Street and Columbus Circle there are no war munitions plants or shipyards, but there are enough theaters, cabarets and restaurants to provide entertainment for the nation at large. Each one of these had one or many huge electric signs with countless bulbs that nightly blazed forth the glories of somebody or something-or-other and his or her or its merits over somebody or something else. Thus all this juice was going to waste, and the coal used in generating it was not helping to win the war. Consequently the Fuel authorities ordered lights out on certain nights of each week, and Broadway slipped into the shadow.

It is not a matter of record that theaters and other amusement places witnessed a falling off in attendance. The entertainment seekers, on the other hand, won honors at which they otherwise might not have had a chance. They learned how to feel their way around Broadway and intersecting thoroughfares in a mid-Victorian gloom such as they had never seen before. But it didn't seem like the same old Broadway.

On Friday, Nov. 22, the State Fuel Administrator, under instructions from Federal Administrator Garfield, lifted the ban for good. The war was over, the coal shortage was at an end and railroad congestion had been relieved. Broadway received the glad tidings and turned on every light she had. She blazed like ancient Rome must have while Nero played the fiddle on the roof of the town hall.

Theatrical managers breathed a joint sigh of relief, for they had worried themselves gray with the fear that the public might not be able to find the theaters in the dark. Broadway is now over its period of gloom, but is not anxious to play a return engagement, take it from the managers.

American Singers to Continue

William Wade Hinshaw, general manager of the Society of American Singers, announces that the season of opera comique, originally inaugurated for an experiment of five weeks at the Park Theater, now in its eleventh week, will be further extended into the new year. And the prospects are excellent for opera comique at the Park Theater to the end of the present season! Gilbert and Sullivan operas are drawing crowded houses.

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Sothern Gone to France

E. H. Sothern, who sailed for France on Thursday, gave a farewell talk before the National League for Woman's Service on Wednesday afternoon in the ballroom of the Ritz-Carlton. His subject was "The Work of the Stage in France."

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New Comedy for Woods

A new play by Channing Pollock, "The Lunatic," has been secured by A. H. Woods for presentation next spring. They call it an ironic comedy.

Cohan and Harris Operetta

"The King's Double," an operetta, will be produced by Cohan & Harris just before Christmas. The libretto is by Stephen Ivor Szinnyeys William Cary Duncan wrote the lyrics and the music is by Dr. Anselm Goetzl.

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"Flu" Plays Return Dates

After all, the closing ban in Los Angeles has not been raised and the theaters there continue closed. Thus the theater owners face another blank week at least—the seventh since the closing order went into effect.

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Life of Belasco

"The Life of David Belasco" has just been issued. It is in two volumes, the work of William Winter, dean of dramatic critics, who devoted the last years of his life to writing it.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Dec. 3, 1918. The following members were present:

Messrs. Francis Wilson (presiding), Arliss, Cope, McRae, Harwood, Stevenson and Westley; Miss Emmet, and Messrs. Corthell, Sampson and Stewart.

New members (through New York office): Alicia Armand, Elaine Arnt, Sallie Bergman, George K. Brown, William J. McClure, and Helen Slosson, and (Junior Members) Aida Armand, William B. Pennington and Clifford S. Williams; and (Chicago office): Jack J. Boyle, Ralph B. Schoolman and Karl L. Way.

The following letter was sent on Nov. 27 by our president, Francis Wilson, to Senator Simmons, chairman of the Finance Committee, United States Senate:

Since my letter of Oct. 22, 1918, the Association which I have the honor to represent has made exhaustive inquiries, and is more convinced than ever that the proposed increase in the amusement tax would be disastrous to theater proprietors and those who earn their living on the stage. The recent influenza epidemic has struck us a blow from which we have not fully recovered, and if the Government now saddles us with additional burdens many of our people will sink thereunder.

I therefore again appeal to your committee not to tax too severely a class which has borne most willingly its full share of financial legislation.

The deputy of "She Walked in Her Sleep" company reports the following:

"During the influenza epidemic we were running at the Playhouse. Like many other companies, we were asked to take a cut in salary in order to keep the company open. We agreed. It was promised by Mr. Broadhurst that the difference would be paid back to us if at any future time during the life of the play the business justified it. After a lay-off of three weeks we reopened, and received salaries in full as was promised for the road or subway circuit. Last Saturday afternoon our manager, Mr. Keller, came and asked us to wait for our salaries until the evening, as Mr. Broadhurst had given instructions to pay up a portion of the amount lost through the cut in New York and it involved considerable bookkeeping. That same evening we were paid our full week's salary and an additional twenty-five per cent of the salaries that had been cut. This was even paid to one member who had given his notice and was leaving. It seems to me well to record an instance of good faith like this of Mr. Broadhurst."

We are, of course, only too pleased to report this.

By Order of the Council.

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Edmond Rostand Dead

Edmond Rostand, noted French playwright and poet, a member of the French Academy, died on Monday of influenza.

Three plays of which he was the author achieved real greatness—"Cyrano de Bergerac," "L'Aiglon," and "Chanticleer." As well he wrote many comedies, but was most successful with "L'Aiglon," in which Sarah Bernhardt appeared.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 890 Will Do It For You

"A PLACE IN THE SUN"

English Class Distinction Subject of Ironic Comedy

Play in four acts by Cyril Harcourt. Presented by Lee and J. J. Shubert at the Comedy Theater, Nov. 28.

Dick Blair.....Norman Trevor
Rosie.....Jane Cooper
Their Stepfather.....Henry Crocker
Stuart Capel.....John Halliday
Marjorie Capel.....Peggy Hopkins
Mrs. Moutrie.....Merle Maddern
Arthur Blagden.....Cyril Harcourt
Sir John Capel.....George Fitzgerald
Parsons.....Mr. Goodfellow
Agnes.....Florence Fair

England's time-honored caste and class distinction isn't likely to survive the leveling and humanizing influence of the war, and even now the fact that "all men were created equal" has become evident across the Atlantic. However, "A Place in the Sun," Cyril Harcourt's new comedy, admirably points the way to things as they must be. In other words, Mr. Harcourt sponsors the right of a nobleman to marry the butcher's daughter if he wants to, without fear that the alliance may start a civil war.

The story concerns an English lordling who compromises the sister of a novelist who has sprung up from the earth, so to speak. The lordling refuses to marry the girl, on the ground that he couldn't support her if he did and that his father, furthermore, would disown him for marrying out of his station. If some way can be provided for his maintenance he will marry her, for he really loves her.

His sister, who has fallen in love with the novelist, finds a way. She goes to the writer's apartment at night and insists on being compromised, as she puts it, with a view to forcing her brother into the marriage he was dodging. The plan works, and the final curtain shows the reformed lordling, typical of modern England, ordering his father, whose hidebound ideas have caused all the trouble, out of the door. As a symbolical picture this is satisfactory, but as a family event it rather grates.

John Halliday as Stuart Capel, the erring young nobleman, has created a character that should win for him recognition as an actor of rare skill. It is true that Mr. Harcourt has given young Capel the big part and all the brilliant lines, but this in no way takes from the laurels won by Mr. Halliday for his masterful interpretation.

Norman Trevor is effective and takes full advantage of the opportunity for vigorous and dramatic acting. Cyril Harcourt has given himself a small but cleverly played part as a bibulous journalist. Peggy Hopkins as Stuart Capel's sister is exceedingly pretty and makes love in a highly acceptable fashion. As the wronged sister, Jane Cooper has a sympathetic role which she plays well. Merle Maddern as a brilliant woman of the world does a clever bit of work.

"ROADS OF DESTINY"

Tense and Well Acted Play on Futility of Escaping Fate

Melodrama in a prologue and three acts by Channing Pollock, suggested by O. Henry's story of the same name. Produced by A. H. Woods at the Republic Theater, Dec. 3.

David Marsh.....Edmond Lowe
Alec Harley.....Malcolm Williams
Ann Harley.....Alma Belwin
Lewis Marsh.....John Miltern
A Voice.....Alma Kruger
Rose Le Claire.....Florence Reed
Pious McPherson.....John Daly Murphy
Jim Gleason.....Claude Brooke
Long Tom Kirk.....Edwin Walter
The Barkeep.....Charles A. Sellon

Channing Pollock has given New York a somewhat remarkable grouping of tense scenes and exceedingly dramatic situations in "Roads of Destiny," at the Republic, a melodrama, the suggestion for which the author attributes to O. Henry. Despite the fact that the story seems rather complicated and baffling at times, giving three of the leading actors scope for widely varied characterizations and presenting its theme in episodic form, "Roads of Destiny" will probably enjoy popularity by reason of its splendid cast and presentation.

Florence Reed heads the cast, and in the three characters she is called upon to portray she ably renews her claim to prominence. She is equally skillful as a Canadian girl in an Alaskan gambling house, sacrificing herself for the man she loved; a penniless beauty in Eastern society, and a half-crazed farm girl who gave her honor and then her life to the man she wanted to make happy although she loved another. John Miltern was another who was called upon to play several characters. He appeared in four roles, ranging from a weakling through a gambling house keeper to a man of affairs, and thereby won great credit for himself. Alma Belwyn also played more than one part, giving a subtle and sympathetic performance. The remainder of the cast, which included Edmond Lowe, Malcolm Williams, Alma Kruger, John Daly Murphy, Claude Brooke, Edwin Walter and Charles A. Sellon, handled their parts satisfactorily.

The story is based on the theme that all life is ordained for mortals by fate. In the prologue the hero prevents his brother from committing suicide because the two love the same woman. The pistol is taken from the brother, but the voice of fate warns that the weapon will ever remove anyone who stands between him and his love. Then follow three acts in which the plot is unwound by somewhat unusual methods. "Roads of Destiny" can hardly be called a play that may be watched passively.

* * *

"When a Feller Needs a Friend"

"When a Feller Needs a Friend" was presented at the New Amsterdam Theater last Sunday night under the auspices of the Stage Women's War Relief. The play is based on the famous Tribune series of cartoons by Claire Briggs, being fashioned by Harvey J. Higgins and Harriet Ford. The cartoonist himself played a role. It was a single performance, produced for the sole purpose of securing funds to have the play, with pictures of the members of the cast, published with full stage instructions, so that amateur dramatic societies may present it, without royalty, throughout the country. All monies derived from the play, of course, are intended for the Allied War Orphans' Fund, to provide the waifs of the war with the necessaries of life this winter.

Not the least of the unusual features surrounding the production was the cast itself, which was one of the most distinguished ever assembled. It was refreshing as well as novel to see Macklyn Arbuckle in the humble role of a negro butler and Holbrook Blinn and A. E. Anson as expressmen. Quite unconsciously living up to the title of the piece, Willie Collier, who was in the audience, jumped into the breach—and a pair of blue breeches, commonly known as overalls—when one of the members of the cast was found to be missing.

Viola Allen, Charlotte Walker, Tim Murphy, Richard Barbee, O. P. Heggie, Emmett Corrigan, Helen Westley, Janet Beecher, Shelley Hull, Paul Ducet and Florine Arnold comprised the other members of the cast.

The plot had to do with spies and propaganda and was rather belated in theme but nevertheless interesting. It began laboriously, but finished strong. The audience was profusely sprinkled with theatrical celebrities.

* * *

PROVINCETOWN PLAYERS

Eugene O'Neill's New Playlet of the Sea Features Program

"The Princess Marries the Page," a play in blank verse by Edna St. Vincent Millay; "Where the Cross Is Made," a play by Eugene G. O'Neill; "Gee-Rusalem," a farce by Florence Kiper Frank.

The most notable of the program of the Provincetown Players is "Where the Cross Is Made," the latest of Eugene O'Neill's remarkably vital sea dramas. Young O'Neill, who probably shows as much promise of becoming one of the significant factors in the theater as any of the younger set of dramatists, has set the action of his play about a mad seaman, who came home from the South Seas and thereafter waited for his treasure-laden ship to come in the adjacent harbor. The seaman finally impressed his son that both see an illusion of dead and gone sailors carrying into the room the treasure chest. The room, fitted up to resemble a ship's cabin, provides a realistic setting.

The play is written with the skill and directness O'Neill usually employs and may be ranked among his best works.

"Gee-Rusalem," a neat satire on the practice of some Hebrews to change their names, is continuously amusing and to the point. "The Princess Marries the Page" has a very sophomoric story told in blank verse that sometimes has fluency and grace, but shows too evident a striving for beauty and poetry.

* * *

Musical Play Renamed

"She Took a Chance," the Klaw & Erlanger musical production recently seen in Boston, will be offered in New York early in the new year under the title of "The Velvet Lady." A new score has been written by Victor Herbert.

"OH, MY DEAR!"

Agreeable Example of the "Oh" School of Musical Comedy

Musical Comedy in Two Acts and Three Scenes. Book and Lyrics by Guy Bolton and P. G. Wodehouse. Music by Louis A. Hirsch. Produced by F. Ray Comstock and William Elliott at the Princess Nov. 26.

Hazel.....Evelyn Dorn
Dr. Rockett.....Frederick Graham
Broadway Willie Burbank.....Roy Atwell
Grace Spelvin.....Marjorie Bentley
Bagshott.....Joseph Allen
Bruce Allenby.....Joseph Santley
Hilda Rockett.....Ivy Sawyer
Georgie Van Alstyne.....Helen Barnes
Pickles.....Miriam Collins
Babe.....Helen Clarke
Mrs. Rockett.....Georgia Caine
Jenny Wren.....Juliette Day
Joe Plummer.....Francis X. Conlan

The "Oh" school of musical comedy is fittingly represented by "Oh, My Dear," the first attraction of the new season at the Princess. The old triumvirate of Bolton, Wodehouse and Kern has been disrupted, the latter having been succeeded by Louis A. Hirsch as the tunesmith of the organization. Mr. Hirsch's sense of rhythm is quite up to his "Going Up" standard, but his sense of melody falls a little short of that which was expressed in the former Liberty Theater hit. However, his memory has served him well. And there are several tunes which, while reminiscent, will bring a gush of gold from the royalty well.

The criticism that it can mean anything or nothing which an Oyster Bay Republican applies to the phrase "freedom of the seas," can be extended to the story of "Oh, My Dear." If you like frothy confection in your theatrical fare after the virile meat of Willard Mack—yes, and Channing Pollock—you will like "Oh, My Dear." It will please grandma no less than sister Betty at the boarding school, so amiable is its mood, so utterly untaxing is it of the mental resources.

The reliable formula of mistaken identity and five-minutes-to-eleven reconciliation form the basis of the play, and there you are—take it or leave it. There are some spontaneously funny lines and there are some lines which can only be labeled forced. The Wodehousian lyrics are not as cleverly contrived as usual, though he does continue to envelop his sentimental numbers in humor.

Ivy Sawyer played with a grace and poise the part of the heroine, and Joseph Santley was the agreeable misunderstood young man. Juliette Day was quietly effective as a young summer resort vampire.

* * *

Irene Tams

Irene Tams is another of those leading lights who started on the upgrade in the dingy old Biograph studio on Fourteenth Street. That was seven years ago. When not quite fifteen she ran away from boarding school to go on the stage. Since then her career has been a varied and an interesting one. For two and a half years she was starred in Edison productions, leaving them to connect with World, and subsequently organizing her own company. With the latter she was president, general manager, head of the scenario department, ingenue and everything else worth being. For the last three years she has been featured by the Milo Company, her latest picture there being "Entanglement," the story of which was written by her.

"BETTY AT BAY"

English Sentimental Comedy With the War as Background

Comedy in three acts and a prologue by Jessie Porter. Produced by John D. Williams and Walter Hast at the Thirty-ninth Street Theater, Dec. 2.

Betty.....Doris Rankin
Baba.....Laverna Ballard
Jimmy.....Ben Grauer
Lucy.....Margaret Lapsley
Geof.....Harry Ward
Lady Muriel Naylor.....Maud Andrew
Mrs. Devlin.....Alison Skipworth
Dick Fellows.....Malcolm Mortimer
Adams.....Clifford Southard
Styles.....Marguerite Leonardi
Michael Hylton.....Charles A. Stevenson
Sir Charles Fellows.....J. H. Barnes
Smithers.....Paula Luvom
Penniesman.....William Caryl

An uninspired and thoroughly conventional sentimental English comedy, dressed up to fit the times with a war angle and patriotic speeches, was used to introduce Doris Rankin, late of "The Copperhead," in a featured role. The play, alliteratively called "Betty at Bay," is a London success and is the most recent dramatic importation to the United States. It proves again that the tastes of London and New York are frequently at great variance.

Its conventionality may be observed from a brief rehearsal of the play's content. It contained Betty, the sweet, another Polyannaish girl from goodness only knows where, who secretly married Sir Charles Fellowes' only son, Dick. There was Lady Muriel Naylor, an heiress, whom Sir Charles wished to have as a daughter-in-law, and the usual corps of family friends. The conflict arose out of the father's prolonged objections to a poor girl for his son's wife.

This is just as numbers of others have been written, only "Betty at Bay" has a bit of war in it. Dick goes back to the front and is reported as killed. The girl will not be turned out of the house, where her presence is doubly aggravating to the father, as it appears she is not to continue the line. The most happy of endings came when Betty finally wins the old man over to her side and the son returns, his death having been falsely reported.

"Betty at Bay" has not the often advantageous pulmotor of vital acting applied to it. Miss Rankin is hardly able to raise her part out of its rut of drab sameness, and the others are not especially brilliant, although thoroughly adequate for the material they have in hand. Charles Stevenson, however, scored a success and was far the best in the piece, in a rubber stamp role.

"Betty at Bay" had its initial American presentation at Albany, where it was received with favor.

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"Thirteenth Chair" Lays Off

The "Thirteenth Chair" company is laying off here this week following a tour of the Middle West. The company will begin shortly a tour of the South. Joseph Garry plays the leading role in the drama.

* * *

Altoona's Orpheum Reopened

Wilmer & Vincent last week reopened the Orpheum Theater in Altoona, Pa. The house has been redecorated throughout and the seating capacity increased to 1,600.

STOCK IN MANY CITIES

NEW SPOKANE STOCK OPENS

"Cheating Cheaters" Woodward Players' First Bill—Hazel Whitmore and Ralph Brister Good in Leads

"CHEATING CHEATERS" was the offering of the Woodward Players, who opened their season in Spokane week of Nov. 23. The company is installed in the Woodward Theater, renovated and refitted, formerly known as the American and now leased by Woodward and Arington for a year and to be used strictly for stock productions.

The opening bill presented the company in a most pleasing way. While not an intensively dramatic play, "Cheating Cheaters" has life, bright dialogue and complex situations which make it a most desirable vehicle for an opener.

Hazel Whitmore and Ralph Brister in the leading parts were especially well received. Miss Whitmore is a young woman of pleasing stage presence and she gives promise of strong work in later plays to be produced with more emotional opportunities. She is a Western actress who has attained unusual popularity for one so young. Mr. Brister read his lines with force and injected his personality into the part of Tom Palmer in a way pleasing to the audience.

The remainder of the cast seemed exceptionally well chosen, there not being a weak point in the whole production.

The opening of the Woodward was the occasion of an ovation for the management and the company. Floral offerings were numerous and expressions of good will and hope of continued success came by letter, wire and telephone. The S. R. O. sign was hung out long before the first performance. Business continued to capacity audiences throughout the week.

"Hit-the-Trail Holliday" is next week's attraction. REN H. RICE.

"Pal o' Mine" Goes Well in New Haven

The Hyperion Players in New Haven celebrated Thanksgiving with "Pal o' Mine" to crowded houses. Arthur Howard and Adrian Morgan as the pal crooks drew the biggest laughs and handled the situations nobly. Jane Morgan was a sweet country banker's daughter. Mary Ann Dentler drew the big honors as the flip little city stenographer. It was the best work she has yet done. Frank Thomas goes her a close second for comedy honors as the sheriff. Arthur Griffin made the most of the deaf old miser part. Adelaide Hibbard as Mother Grundy and Robert Donaldson as her son were extremely clever. It is to be regretted that Mr. Donaldson is not a permanent member of the company. Walter Sherwin, Henry Oelher, Estelle Hull, Emmy Martin and many others contribute to the success. Underlined "Old Lady 31."

HELLEN MARY.

Back Again in Fort Dodge

The Sherman Stock Company at the Magic Theater in Fort Dodge, Iowa, reports a fair business, notwithstanding the return of influenza has had a tendency to keep people from the theaters and other public places. L. M. RANKIN.

"Le Bois Sacre" in Montreal

"Le Bois Sacre," a very clever satirical comedy, was presented at the Orpheum in Montreal by the Becman Stock Company. It is laughable, but with a strong lesson underlying it, and was excellently interpreted. TREMAYNE.

Castle Square Players Lay Plans for Season

The Castle Square Theater stock company, in Boston, has just concluded a successful presentation of "David Harum," with Mark Kent in the title role. The next piece will be "It Pays to Advertise," its first stock production in Boston.

Scheduled for presentation in December is the favorite of Maggie Mitchell days, "Fanchon the Cricket." For a Christmas play the company will put on the dramatic version of "David Copperfield."

Some Good Bills at Chicago's Great Northern

"His Majesty Bunker Bean" is the offering of the stock company playing at the Great Northern Hippodrome this week. The innovation at this popular-priced house seems to be meeting with much success.

Last week "Officer 666" with Allan Murnane and Anne Hamilton taking the leads scored splendidly. Others in the excellent cast were Benjamin Kauser, Allan Ramsay, Ainsworth Arnold, Susan Given, Minna Phillips, Theodore Larch, Julien Barton, Allan J. McFader and T. Clark Henry. ATKINS.

Three Shows Daily in Lincoln

The Otis Oliver Players at the Lyric Theater, Lincoln, Neb., showed "Seven Days," Nov. 25-30, and "The Love Pirate" Dec. 2-7.

The Oliver Players inaugurated a new policy last week, giving three shows daily with continuous performance from 7 till 11. Business has not been up to standard since the "flu" ban was raised.

V. E. FRIEND.

EMMA BUNTING

Heading the Emma Bunting Stock Co., at the Fourteenth Street Theater

Cleveland's Stock Companies Doing Very Well

"Our Little Wife" was the current offering by the Vaughan Glaser Stock company at the Duchess Theater, Cleveland. This was the second production in which Mr. Glaser appeared, and he was given an enthusiastic reception. Three new members have joined the organization—Lucille Crane, Virginia Howell and Edward Keane. "Our Little Wife" made a decided hit with the organization's large following.

The Grand Stock company, playing at the Grend Theater, Cleveland, under the direction of the Blaneys, presented "Rebecca of Sunnybrook Farm" with amazing success. Edna Grandin, the new leading woman, gave a splendid performance of Rebecca and made a host of local friends. LOEB.

Baker Stock of Portland in "Sis Hopkins"

The Baker Theater, housing the famous Baker Stock Company of Portland, Ore., Portland's leading stock organization for eighteen seasons, has resumed after the influenza epidemic to capacity business with "Sis Hopkins."

This company plays only first New York releases.

The company roster includes Albert McGovern and Olive Templeton, leads; Lee Millar, Lora Rogers, John G. Fee, George Webster, William Lee, Irving Kennedy, Verna Felton, Anna McNaughton, Geraldine Dare, Helen Baker, Guy Reynolds, Walter Corry, Victor Donald. Walter B. Gilbert has been stage director six seasons.

Northampton's Big Week

The Northampton Players did a record business with their Thanksgiving week bill, "Mother Carey's Chickens," which was given a charming interpretation. "Fanny's First Play" follows. MARY BREWSTER.

"LILAC TIME"

Keith Stock Company Gives Excellent Performance

An artistic and satisfactory production of "Lilac Time" was given week of Dec. 2 by the B. F. Keith Players at the Hudson Theater, Union Hill, N. J.

It is one of the few war dramas that scored a success, and the popularity was due largely to the pretty and appealing love story.

A wonderfully intelligent portrayal of the role of Jeannine was given by Dorothy Shoemaker. Jack Roseleigh as Lieutenant Philip Blythe, her lover, acquitted himself in the best manner possible. One of the best bits of acting was done by Walter McEwan, in the role of Julian, a weak-minded old man.

Joseph Lawrence was excellent as Major Holloway; Stewart Wilson acted extremely well the part of Lieutenant Smylie. Mathias Briggs was capital as Captain Page; Reginald Goode filled the role of Captain Standing in a creditable manner; good work also was done by Charles Kraus, Betty Brown, Nan Bernard, Elizabeth Ross, J. K. Hutchinson and William Davidge. BITTIGHOFER.

Oakland Patrons See "The Little Teacher"

For the opening week at the Fulton of the new leading lady, Rhea Mitchell, the Fulton Players are presenting "The Little Teacher" and making more than their usual hit. Miss Mitchell as the little teacher gave an excellent portrayal of her part and was sweet and sympathetic throughout the entire play. Paul Harvey in the role of Pug fitted the part as though made to order for him. Jerome Sheldon, a newcomer in the cast, is likely to become a favorite.

At the Liberty Crane Wilbur and his leading woman, Adda Gleason, and the Liberty Players are appearing to good advantage in Margaret Anglin's former starring vehicle "Billeted," and are packing the theater at all performances.

SCHEELINE.

"Bachelor's Baby" in Butte

The Empress Stock Company in Butte in "A Bachelor's Baby" 10-16 drew well; "The Easiest Way" 17-23, also to fine business, and "The Natural Law" week Nov. 24, will doubtless go still further in showing added patronage, following the enforced closing of all amusement houses. The openings and subsequent attendance at the several amusement houses in Butte have been excellent. The roster of the stock company includes Mary Newton, George Rand, Alf T. Lane, Miss McDonough, W. W. Craig, Daisy D'Avara, Vane Calvert.

CHARLES W. LANE.

VAUDEVILLE VOLLEYS—From Walter Kingsley

The Genesis of Jazz, with Some Sidelights on "Blues" and "Shimmying"—Colonial Has New Policy—Factors on Week's Bills —How Gottlieb Closes the Show

IN 1915 Bert Kelly was playing in the College Inn, Chicago, with an orchestra made up as follows: Bert Kelly, drums and director; Wheeler Wadsworth (now with Lucille Cavanagh), saxophone; William Ahearn, U. S. A., piano; Sam Baum, drummer.

This quartette played "blues" and "hesitations" and quaint syncopated melodies and were quite the craze in the night life of Chicago.

Thomas Meighan, the movie star, gave a party one night for movie folk and had the Kelly band for dance music. In the party were such famous folk as Emmy Wehlen, Julian Eltinge, Jeanne Eagels and Grace George.

Motion pictures were taken of the party by Richard Travers of Essanay, and on the film showing the musicians he placed a caption, reading "The Band that Makes You Jazz."

Thereafter it was the "Jazz Band," and the word which had been of more or less restricted circulation became national property and has now invaded Europe.

That party really started the countrywide vogue of jazz music. Kelly and his band are now playing for Frisco and making a musical hit of their own. In fact, the Kelly organization is fully able to frame up a strong act by itself.

Pioneers in "Jazz"

It was Raymond Lopez, now with Blossom Seeley, who first muted his cornet with a derby hat, and Tom Brown of New Orleans was the pioneer in using a hat on his trombone for effects. Jugs were tried out by colored jazz artists, but were never adopted by white musicians, who declared them "honkytonk" and "no class."

Bert Kelly uses a mute on the cornet to get the effect of a hat or pail. The slouchy jazz musician gets effects with a squealing saxophone and by playing off key.

The three great clarinet players of jazz are "Yellow" Nunez at Reisenweber's; Gus Mueller, now in the army—he can play jazz in any key; and Lawrence Shields of the Dixieland Jazz Band. Baquet, a colored musician in Chicago, is also recognized as a gifted jazzer on the clarinet. "Yellow" Nunez is the only man who can take his clarinet in pieces down to the mouthpiece and keep up with the band.

Some Facts About "Jazz"

Bert Kelly is the jazz pioneer north of Mason and Dixon's line. He knows more about jazz than any man living outside of the famous jazz professor of New Orleans, John Spriccio, the veteran violinist, who teaches jazz. All the famous jazz artists in this country have been taught by him or his pupils. He was teaching jazz and "blues" a generation before they reached Chicago

Bert Kelly began with four men in his jazz band. He now has five and plays a banjo himself instead of a cornet, which instrument, in his words, "blatts too much." Kelly and his "Frisco Four" were dubbed a "jazz band" in 1915, as above stated.

In 1916 Brown's Band from Dixieland came to Chicago direct from New Orleans, and with it came Tutor Spriccio. They knew all the old negro melodies with the variations taught by Spriccio, and once Kelly heard them he knew that jazz and blues were going to be popular, so he signed up clarinet and cornets who jazzed. This bunch from New Orleans played by ear entirely.

Harry Fitzgerald brought Brown's Band from the Lambs' Cafe, Chicago, to New York and tried them out all over town, but Broadway was not ready for them. They went into vaudeville as the Five Rubes and then broke up. Raymond Lopez, cornet, returned to Chicago and joined Kelly, but the others returned to New Orleans.

Inventive Drummer a Factor

"Yellow" Nunez, who had been guitar player for John Spriccio, the daddy of jazz, brought the Original Dixieland Jazz Band to Chicago in 1917. They played in more or less important resorts in Chicago, often appearing without coats and all "shimmying." Max Hart brought them to Reisenweber's in New York, where they scored an instantaneous and lasting hit. They did phonograph records of their *Livery Stable Blues*, which they had adapted from *The More Power Blues*, and into which "Yellow" Nunez put breaks and pony calls and to which Drummer Edwards added neighing.

A Definition of "Blues"

All this, however, was derived from the New Orleans blacks and John Spriccio. Nunez sold the number to Roger Graham. Larocca, the cornet of the band, claimed it and the case went to court. Judge Carpenter asked Nunez to define "blues," whereupon he made his famous reply:

"Judge, blues is blues—a little off key but harmony against the rules."

The court held that "blues" could not be copyrighted inasmuch as they could not be described and orchestrated.

Kelly says that ragtime is not exact syncopation and blues are not exact harmony. Jazz is mighty interesting. It stems from the African jungle via the slave ships and the plantations. Old John Spriccio of New Orleans knows all the music of the darkies, and some enterprising writer of popular melodies ought to visit him. He is responsible for Jazz primarily, and after him comes Bert Kelly.

New Policy at the Colonial

I. Robert Samuels is booking the Colonial and will inaugurate a new policy of extraordinary bills on Dec. 23. Samuels has met with success in building up the Royal and Alhambra. Eddie Darling has taken over the Alhambra and, being the wizard of Keith booking men, will undoubtedly give that house a great impetus forward.

Few people, even those in the profession, realize the intense and constant strain under which a vaudeville booking man labors. Darling has a string of the most important houses in the country, and to give each a powerful bill each week that will run perfectly and make a special local appeal requires positive genius. He has to keep a thousand details in his mind simultaneously and then be a diplomat, a father confessor and a just business man to the artists. He has no bed of roses, and that goes double.

Busy Harry Carroll

After a pleasant tour of the Keith theaters, Harry Carroll has retired from vaudeville for the winter, and will devote his time to the lyrics and score of two musical comedies which he is busily engaged upon. In the spring he will make a short tour of the Keith houses with Anna Wheaton.

Carroll is popular in all the cities. He has an easy, engaging, confidential way with him that goes a long way in making him friends. Then, too, his material is excellent and he knows how to "sell" his act over the footlights.

He has put his Stutz in dead storage and is devoting all his energies to musical comedy. His venture of last spring in the author-producer field should have netted him a fortune, but he was side-tracked through no fault of his own. However, he learned about show business from that experience and will doubtless have better luck next time, for the kid is certainly clever.

How to Close the Show

This is the ninth week devoted to the exposition of vaudeville booking as practised by George Gottlieb, who lays out the Palace Theater programs. He has now reached No. 9, the closing act of the standard Keith bill, and this is how he plans for it:

"And now I have come to the act which closes the show. I naturally have to count on the fact that, for one reason or another, some of the audience will be going out. Many have only waited to see the 'big noise' of the bill before hurrying out to catch a train, go tea dancing or to an after-theater supper.

"So I try to spring a big 'flash.' It must be an act that does not depend for success upon being heard perfectly. Therefore I choose a 'sight' act. It may be an animal act to please the children or a Japanese troupe with their gorgeous kimonos and vividly harmonizing stage draperies, or a troupe of white-clad trapeze artists flying against a background of black.

"Whatever I book for this spot, it must be a showy act, for it closes the program and sends the audience home pleased with the show until the very last moment.

"Next week I will detail the mechanical problems to be considered in booking a vaudeville show so that it will run without a hitch."

Adelaide and Hughes

This attractive team is now in its third week at the Palace. They have every good gift that dancers should possess. Not dozens but hundreds of letters come to the Keith management, praising them for their exquisite finish, their originality, their perfect technique and their good taste.

They have a sure show sense, coupled with dignity and distinction. There is no lowering of their standards, no appeal to cheap applause, no "hokum" effects. They put infinite thought and practice into their feature offerings and work out the minutest details as a jeweler sets a gorgeous brooch.

Then, too, they are a modest, likeable couple, popular with the stage crew, the front of the house and their fellow artists. Adelaide and Hughes are greatly successful, but they work for everything they get and give the theaters and the theater patrons overflowing satisfaction. It is a joy to have Adelaide and Hughes on the bill.

Palace Theater Luck

George Gottlieb was certainly lucky in getting Bert Williams and Lieutenant Gitz-Rice on the same bill. Both have registered corking big hits. Both are consummate artists and both can play vaudeville as long as they like.

It happens, though, that both men have but three weeks at present for the Keith theaters. Williams, who slowed up for a time, has come back brighter and better than ever. A rest from "The Follies" has done him a world of good. Contrary to his usual practice, he has sought out clever new material and this, coupled with his inimitable methods of presentation, make him a sterling success. He is one of the greatest funny men in the world of the theater.

Lieutenant Gitz-Rice has only to appear to charm his audience as by a spell. Here is a first-class fighting man who writes catchy lyrics, composes music that you remember and then sings with a jolly, devil-may-care, infectious swing that gets the house eager for more and more, and more.

Helen Ware's Great Success

Helen Ware is one of the outstanding sketch hits of the season in "The Eternal Barrier." Miss Ware appeals strongly to vaudeville audiences, as she invariably gives her best and always appears in a worthy vehicle. She is a feature of distinction on any bill.

While on the subject, the sketch in which Miss Ware appears, contrary to a popular supposition that when a noted actress assumes a role in a playlet in vaudeville she is, by contrast, embarking on a trivial exploit, is a real test of an actress' ability. Miss Ware's is the one role in the sketch, and on her devolves entirely the building up of a situation. It is a triumphant achievement.

TAKING ENCORES

Nan Halperin is scoring a big hit at the Riverside Theater, New York, this week. "Oh, You Wonderful Girl" is one of her leading song successes

Van and Schenck have the peculiar ability to make any song they sing. They are at Keith's, Indianapolis, singing "When Tony Goes Over the Top"

Jimmie Hussey at Proctor's Fifth Avenue has a special after-the-war appeal in a song "Jim! Jim! I Always Knew You'd Win"

Sophie Tucker has become synonymous with success when it comes to making a nation whistle. She is at the Nixon, Philadelphia, with a new winner—"Everybody Shimmies Now"

Marshall Montgomery assumes a boulevard appearance at Keith's, Lowell, Mass., when he sings "While You're Away"

Mme. Chilson-Ohrman is adding new laurels to her singing career with "Forever is a Long, Long Time." At the Miles, Detroit, this week

Belle Baker, at the Orpheum, Brooklyn, has a big ballad hit in "I Wish I Could Sleep Till My Daddy Comes Home"

Blanche Ring has a long, long list of big song hits. Her latest addition at Montreal this week is "The Navy Brought Them Over"

IN THE VAUDEVILLE FIELD

With WILL T. GENTZ

WEEK OF SURPRISES BRINGS FORWARD BERT WILLIAMS AND LIEUTENANT GITZ-RICE

Bert Williams

Placed on a bill where he was preceded with laugh-evoking acts that ordinarily would have left an audience exhausted, Bert Williams nevertheless loomed a Goliath of giggles in a next-to-closing position on his Palace premiere after many years in production. Williams is a natural story teller, and his deliberation in narrating a yarn makes its point instantly apparent to every listener. He sang his famous *In the Evenin'*, and climaxed his act with his poker pantomime, which is familiar to all theatergoers yet holds fresh interest with every resurrection. His return to vaudeville is for a limited period, and dissemination of this fact is having the effect of packing the ample capacity of the Palace at every performance.

Mrs. Gene Hughes & Co.

Edgar Allan Woolf has gone recent sketch writers one better; he has gone beyond the "mother" theme. His latest is a "grandmother" playlet. And to make it apparent that it is an unusual grandmother he portrays, one need but to mention the interpreter of the part. Mrs. Gene Hughes finds in its racy dialogue and its plumping of heart interest a role that taps her vein of comedy characterization beyond anything she has done in recent years. Particularly interesting among those in her support was Ginette Guerande as the French ex-cabareter who nursed back to life, at the expenditure of her own blood, the fallen American aviator whose mother spurns her when he brings her to America as his bride. That is where grandmother steps in to have a large and wholesome say. And a manly aviator of the play, as he had been in real life, was Benton Ressler, only recently discharged with honors from the British Flying Corps when wounded.

Lieut. Gitz-Rice

The Gosh-Darned War Is Over, sang Lieutenant Gitz-Rice on his debut in vaudeville at the Palace this week, and thereby all but made it incumbent on the printers of the national song sheet for the army and navy to open the forms for the insertion of a new campfire classic. Aside of this the lieutenant sang that other song of his composition which has been so universally sung along the front, *Keep Your Head Down, Fritzie Boy*. Also he told stories of the fight in Flanders in the straightforward language of the fighting man—stories that made Americans thrill with pride. All in all, Lieutenant Gitz-Rice's three weeks in vaudeville will prove all too short to satisfy two-a-day patrons.

Wellington Cross

One of the notable new successes in vaudeville as a single is Wellington Cross, who until last season had teamed it so happily with Lois Josephine. When one critically surveys the material used by Cross in his single essay, a true appreciation of his quality as an entertainer is gained. Relying almost entirely on songs of the published variety, which he renders forensically rather than vocally, and on stories secured at random, he yet scores more heavily than some performers who, properly enough, have themselves entirely outfitted with material befitting their personality.

Somehow we would like to see Cross so outfitted as regards his stories, at least. He could easily increase the voltage of his act by so arranging, which suggestion is prompted purely by our appreciation of what he is able to do with almost anything from which a laughter-luring point may somehow be extracted.

Cross looms big among the singles of today, but he casts a bigger shadow than his corporeal bulk, and he is growing to its proportions rapidly.

"Three Thousand Dollars"

Thomas F. Swift, as he is dignifiedly billed on the programs, but Tom Swift, according to the familiar mode of address of fellow thespians, has taken unto himself Mary H. Kelly in an artistic union that, while not perfect, is of extreme interest to Eastern two-a-day patrons, before whom he is debuting. The offering is entitled "Three Thousand Dollars" and is presented in a vein of travesty, sparkles with witticism and good-natured badinage and offers opportunities for the exposition of varied talents on part of the two.

Swift we have known and observed in different stage guises for a number of years, once as closely as a manager will watch a performer to note his effect on the audience—and the box-office. That is even more critical attention than an ascerbid critic will give an actor, it will be readily admitted, we believe. While formerly not of the two-a-day world, his success in the present venture is eloquent tribute to his versatility. Why a clever juvenile, and perhaps the cleverest in stock fields in the West, which is the prize bailiwick of stock, after all, should not attain prestige—and the precious emoluments that go with prestige—in the varieties, especially in these days of need for new faces and facets, is not conceivable, and Swift's success is therefore no surprise to us.

IS THAT SO!

The B. S. Moss employes held their annual dinner on Thanksgiving evening at Berger's Lyceum in the Bronx. Mr. Moss was the guest of honor. The entertainment was furnished by acts playing the Moss theaters.

Margaret Howard, of Rankin & Howard; Valdee and De Coriche, dancers, and Rose Zindars, singer, are resuming routes in vaudeville after periods of illness in Chicago, where they were patients at the American Theatrical Hospital.

Now it's Peggy Shanor who's going into vaudeville. This striking beauty of screen and stage does not place her sole reliance in looks, evidently, for she is admixing gray matter in her essay into the two-a day. She has collaborated on the sketch which she is to present.

Rosa Poncelle's success in grand opera is gratifying to her friends in vaudeville. She appeared last season on Keith time with her sister in duo and solo offerings. Her grand opera debut was accomplished at the Metropolitan Opera House in the first presentation there of Verdi's "Forza del Destino."

Julian Eltinge, after two years in animated screen drama, will return to the stage under the management of William Morris. He will head a combination similar to one piloted by that manager some years ago, and will present a playlet which will give him opportunities for his amazing impersonation of women.

When the Beulah Belles' act blew into town recently at the Pennsylvania Station, they discovered the Green Room Club's war work theater, mounted the stage, did their act and then hurried on to take their place on the bill at a Loew theater. Nearly one thousand dollars was raised for the United War Work Fund while they were in the station.

Joe Byron Totten, farmer, man-about-town, actor and picture producer, among occupations that come to mind, has now turned playwright for the varieties and is producing and booking his output individually. He has opened offices in the Broadway Theater building. He is taking a histrionic whirl in his sketch, "Just a Thief," while rehearsing another, "Two Wise Birds."

Carmencita Fernandez, the mention of whose very name conjures a picture of flashing heels and clicking castenets, contributed to the entertainment of Uncle Sam's soldiers and sailors last week when she danced at the naval hospital at Pelham Bay and the general aeronautical hospital at Garden City, L. I. Senorita Fernandez appeared with the elaborate "Land of Joy" act at the Palace and contemplates a return to vaudeville on a foreign contract.

ADELAIDE-HUGHES TRIUMPH AT THE PALACE GROWS

Third-Week Novelty Adds to Delight—Gitz-Rice and Bert Williams Are Notable Newcomers

Typical of the entire bill was the opening offering at the Palace—the Mirano Brothers. They were billed as "flying torpedoes," and a whizzer the bill surely was. Notable newcomers added special interest, but newcomers may come to go and newcomers may come to stay, it doesn't affect the popularity of Adelaide and Hughes.

This most superlative of American dancing duos returned for a third week, with a mechanical doll flirtation number substituted as a finale and with David Schooler, that admirable pianist, offering another potpourri of super-classics that could well serve as a test of virtuosity for the best of pianists.

New Finale a Delight

Repeating their delightful repertoire of the last two weeks at the Palace, they were rewarded with an enthusiastic appreciation that lacked nothing in spontaneity and wholeheartedness though there were hundreds of regular Monday patrons present who were viewing their offering for the third time. On top of this high elation came the surprise, the new doll number. That it could, and did, arouse a pitch of enthusiasm even higher than that which had rewarded what had gone before was eloquent evidence of the supreme artistry of these two. The applause that greeted the novelty could only be likened to an avalanche.

Bill Brimful of Comedy

On the bill, further, were such supreme standard laughmakers of vaudeville as the Avon Comedy Four, back for a fourth week this season, and Fannie and Kittie Watson. The former scored again in *How I Wish I Could Sleep, When the Boys Come Marching Home, Goodbye, France* and *Oui, Oui, Marie*. The Watson Sisters offered

(*Continued on page* 870)

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AT PROCTOR HOUSES

Al von Tilzer Notable Among Week's Headliners

Proctor bills for the latter half of the week were dotted with new offerings. Standard acts, while fewer for reason of new accessions, were, nevertheless, of sure-fire variety and scored heavily. At the Fifth Avenue Theater Marion Lane and Lou Langtry, the Four Bangards, Gara Zara and Murphy and Lawrence were well received. At the Twenty-third Street house, Al von Tilzer, of the famous family of song writers, offered some of his original compositions. Martin and Conrad in "Oh, Frenchy," and Nevins and Gordon were others.

IN THE SONG SHOP

Mme. Chilson-Ohrman, Manipulator of Heads, Hearts and Hypnotism, Employs Her Psychical Powers to Win Success

BY E. M. WICKES

WHEN Mme. Chilson-Ohrman steps out from the wings to sing, she doesn't trust to luck to get over. In fact, she doesn't trust to luck for anything in life. Once she sets her heart on anything, she keeps after it until she gets it. And up to the present time she has never failed. Before leaving New York to open in vaudeville at Pittsburg, she said that some day she was going to be at the Metropolitan Opera House. Just keep your eye on her.

Mme. Chilson-Ohrman is somewhat of a psychic. She is also a student of nature—especially of men. Those who know her well will tell you that she has an army of admirers. The President of Cuba liked her so well that he made her a present of some very costly jewels, including an amethyst ring. This is her lucky color and she never appears before an audience without it. On several occasions when she forgot her charm she did not go very well.

Mme. Chilson-Ohrman, by certain color schemes, plans to hypnotize her audience into certain moods that she desires. While singing her big number just now, *Waters of Venice*, she employs red and blue. Experience has taught her that the blending of certain colors will put an audience into a responsive mood.

Mme. Chilson-Ohrman allows herself to be carried away by the song she is singing. She practically goes into a trance and usually carries her audience into the trance with her. Men who have watched her perform have admitted that they became oblivious to everything except she and her personality while she was singing. If you think you are immune to her hypnotic personality, test her powers sometime.

Pat Howley Passes Away

The day before Thanksgiving, Pat Howley dropped to the sidewalk while out for a walk, and died, and it goes without saying that every one who ever had any dealings with Pat will mourn his loss. He was one of the real pioneers of popular sheet music, as well as one of the best judges of the commercial value of popular songs.

During the halycon days of Howley, Haviland and Dresser it wasn't anything unusual for the firm to have three and four hits running at the same time.

The firm started in business on little or nothing, hiring a room on Twentieth Street as an office. While Paul Dresser was expected to furnish the songs, it was an outsider, Chas. B. Lawlor, who gave the trio a real start. He boosted them into popularity and prosperity with *The Sidewalks of New York*.

Of late Howley hasn't been much in the limelight as a publisher, but never despaired of some day taking his old place in the front line. At the time of his death he was formulating plans to reestablish himself with the profession and trade. Wherever he has gone to, he won't have to answer for many sins, for he was as clean and as fair as they make them.

McKinley's New Novelty

"I Don't Want It, You Can Have It" is attracting a great many acts to the McKinley professional rooms. J. Fred Coots, the general manager, reports that it is showing up better than any novelty number the firm has issued in a long time. Vincent Sherwood, the professional manager, made it popular with the bands at Pelham Bay during his stay there.

Dave Wohlman Back Soon

Within the next ten days Dave Wohlman will be back from camp to act as professional manager for Gilbert and Friedland. With the way that *While You're Away* and *Singapore* are going over, Maxwell Silver, the general manager, feels that he needs more competent help on the job. Gilbert and Friedland wired in from the West that *Singapore* is the hit of their act. The people out there are just crazy for that style of song.

Meyer Cohen's Wilful Waste

On the 11th of November, while the crowds on Broadway were celebrating victory, Meyer Cohen opened his windows and threw out all his copies of *Cheer Up, Mother!* With the war over, Meyer didn't see any prospects of receiving more orders for the song.

But he has changed his mind, for since that day he has had to order ten thousand copies of the same song. It's selling better now than when the war was on.

Jackies in Song Frolic

At the Jackies Frolic, given by the United States Naval Reserves stationed at New Haven, and in which fifty sailors took part, songs used were *We're in the Navy Now, I Want to Be Loved by a Sailor, I Hate to Get Up in the Morning, While You're Away, When Tony Goes Over the Top, So Long, Pal, Goodbye, Alexander, Cheer Up* and *Over There*.

J. Will Callahan Active

The sensational success of *Smiles* hasn't made Callahan indolent. He has been busy at work ever since and his latest number, *When I Come Home to You*, promises to bring some big business to the publishers, Huntzinger & Dilworth, whose offices are at 159 W. 57th Street, New York.

Colonel Hartley Pleased

The way that singers have been coming in for his two ballads, *Then You'll Remember Me* and *I Know You Know I Know* makes Colonel Hartley forget the everyday worries of life. He feels certain that the Bizet Music Company has two genuine hits in his ballads. The music was written by John T. Hall.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Fritzie Boy The Gosh-Darned War Is Over	Lt. Gitz-Rice
In the Evenin'	Bert Williams
Don't You Remember the Day Rockabye Baby With a Dixie Melody	Watson Sisters
When the Boys Come Marching Home Goodbye, France	Avon Comedy Four

Aidelaide-Hughes Triumph

(*Continued from page 869*)

a new one regarding the problems of keeping the returned soldier on the farm now that he's seen Paris, and *My Bonnie Lies, Don't You Remember the Day*, and *Rockabye Baby with a Dixie Melody*.

Newcomers—and they're the kind that have come to stay, if contracts and other duties permit—were Bert Williams, released from a Ziegfeld contract for a brief essay into vaudeville, and Lieutenant Gitz-Rice, of the first Canadian contingent to be sent to France. Their entry into the two-a-day world can be characterized by no lesser term than triumph. (*See New Acts.*)

Mrs. Hughes' Sketch Timely.

Timely to the very tramp of the boys disembarking from the *Mauretania* was the new Edgar Allan Woolf comedy presented by the ever-welcome Mrs. Gene Hughes and her company. We think the Gene stands for "genial." Palace patrons thought she had never appeared to better advantage than in the new offering. Further war flavor was injected into the sketch by the assumption of the juvenile role by Benton Ressler, of the British Flying Corps, who was honorably discharged after an injury. (*See New Acts.*)

Lester Sheehan and Pearl Regay in the difficult closing position succeeded in holding all but a scattering few in their seats, which statement surely embodies a higher tribute to their qualities as entertainers than fulsome praise. A wedding dance, Old New England, Spain and modern jazz figured among the motifs of their offering.

Rae Eleanor Ball and her brother enchanted in string offerings.

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WOOLF PLAYLET A HIT AT AMERICAN

19 Meadowbrook Lane Tops Bill—Harris and Morey Please in Songs

An Edgar Allan Woolf playlet, "No. 19 Meadowbrook Lane," is one of the most popular offerings on the current bill, at Loew's American. George Whitaker plays one of the important roles in this excellently cast production. Harris and Morey in songs and a pianologue score with such popular songs as *Smiles* and the most recent ones anent the boys' return from across seas. Among other acts are Allen, Clifford and Barry in musical offerings, Marie Walsh and Irving Edwards in "Have a Heart," and Rose and Ellis, who clown with the aid of barrels.

FAIR LILLIAN AND CORBETT-WILSON ACT AT RIVERSIDE

Beside These, Nan Halperin and Emma Haig and Lou Lockett Distinguish a Rare Bill

For the second time this season the Riverside is presenting a bill clustered with stars of the first magnitude. Recruiting Sergeant Russell, whose first name is Lillian, and who is somewhat known outside of the purlieus of war, is singing 'em songs and telling stories in the characteristic Russell manner, flanked by six stalwart marines. She included the current song, *They'll Be Mighty Proud in Dixie of Old Black Joe* among her numbers.

An event that had aroused much anticipation was the return to vaudeville of James J. Corbett in company with Jack Wilson. They presented a rapid-fire conversational act that captured the house. Their offering will receive extended mention under *New Acts* in our next issue.

Nan Halperin, that universal singing favorite, was retained for a second week, this time presenting the first of her Friedlander song cycles, so popular last season.

Dance honors on the bill went to Emma Haig and Lou Lockett, of course. They have, in the month or two of their association, established themselves as one of the few terpsichorean acts that have been accepted as standard. Their dances are different, their setting superb and Miss Haig's frocks a delight to the eye.

The supporting bill was of just the correct admixture to set off the big acts.

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JOYS AT COLONIAL

Lucille Cavanagh and Laurie and Bronson Top Bill

Lucille Cavanagh headed the bill at the Colonial in her kaleidoscopic dance offering, expertly assisted by a harmonizing instrumental trio. Startling sartorial creations add to the gorgeousness of the act.

Hardly second in favor proved to be Joe Laurie and Aileen Bronson, back in vaudeville in their popular skit, "Let 'Er Go," after a season of retirement.

Then there was Valerie Bergere, also returned after a retirement of twice that length, to present again to revived plaudits her dainty Japanese sketch, "Little Cherry Blossom."

"Sweeties," a miniature musical comedy featuring Lillian Berse, and Ted Doner, the smart dancer, were others of special importance on the bill.

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BROOKLYN BILL GOOD

Belle Baker Delights Orpheumites with "Nathan"

Belle Baker made her first Brooklyn appearance of the season on a particularly bright bill at the Orpheum. Vying with her newer songs by Blanche Merrill were the old favorites, *Nathan* and the "put it on, take it off" song.

George White and his four popular Broadway beauties in a pretentious dance review pleased patrons immensely. Wellington Cross sang about what will happen "when the boys come home."

SWINGING 'ROUND THE CIRCUITS

Butte—Pantages

The Chung Wha Four were a decided novelty on the bill. They are Chinese harmonists and comedians. Leon Stanton and cast in the playlet, "In Service," pleased. The Navassar Girls' Band, ten in number, played standard and popular music with good effect. LANE.

Dayton—Keith's

Eddie Foy and his numerous and talented offspring kept the audience convulsed with their buffoonery. Most of their songs were written especially for the act by Bryan Foy, eldest son, who is in the service.

Harry and Anna Seymour follow, the latter imitating Eddie as he might sing *Smiles*. Miss Seymour has a genuine genius for entertaining. Her *And to Think I Left My Happy Home for You!* aroused a somewhat apathetic audience to loud and insistent applause.

Maurice Burkhart has a novel act in "Joy and Gloom." *Would You Rather Be a Colonel* and his imitation of how Sam Bernard might sing the song were well received.

James H. Cullen in a monologue, and Mazie King in grotesque dances, assisted by Marshall Hall, scored. Miss King is more the comedienne than the dancer, however. DRAKE.

Fall River—Empire

To Cavanaugh, Everett and company fell the honor of being the first act to open the new theater, with an exceptional dancing act. Fremont, Benton and company, with Richard Carroll, offered a good sketch, "Handkerchief No. 15." Miss Benton is an especially clever comedienne. Charles F. Seamon drew much applause with his musical offering. Ford and Cunningham Sisters offered a new dancing act with *Rose of No Man's Land* and *Kiss Me* for songs. "Violets," a musical comedy, featured *You Don't Know What You Are Doing, The Older They Get, It Might as Well Be You,* and *Crazy About Violets.* GEE.

Indianapolis—Keith's

Famous war posters posed by living models lent a patriotic and inspiring touch to the bill. The Texas Comedy Four, one of the best quartets heard here, stopped the show at every performance. Their *Memphis Blues* and *K-K-K-Katy* were great favorites. Bert Swor, the blackface comedian, came back again, finishing with *Must I Hesitate* to many encores. Maud Muller, Arthur Havel and company in "Playmates," William Seabury and Jeanette Hackett in a dancing act, and Leo Zarrell and company completed the bill. The order to wear masks has been lifted. KIRKWOOD.

Burlington, N. J.—Auditorium

Headlining the week-end bill were Amanda Gilbert and Edna Kinny. Possessing voices of unusual sweetness and range, they made an immediate hit, particularly with *Rose of No Man's Land*. George E. Martin was a topnotch laugh provoker, his rendition of *The Worst Is Yet to Come* scoring heavily. BURR.

Lincoln—Orpheum

Ruth St. Denis headed the bill here. Albert Verchamp, Whipple and Huston, Pistel and Cushing, the O'Gorman Girls, Adonis and Dog, and the Georalis Trio were the others. The bill played to the best business since Sarah Bernhardt's visit early in the season. FRIEND.

Montreal—Princess

Blanche Ring, in a repertoire of songs old and new was the headliner. Other turns were "Playmates," Jovedda de Rajah, Rosini and company, Jones and Greenice, Crawford and Broderick, and Alice's Pets. TREMAINE.

New Haven—Palace

Clifton Crawford heads the last three days' bill, and "What Girls Can Do" headed the first three days, both with extreme success. Of course we have always known that girls could do anything, but this act proves it. Some act. Marion Harris provided a song act that took the house. *I'm Sorry I Made You Cry* was one of the reasons why Marion made such a hit. Fred Allen told stories and sang parodies in a way all his own. Bernicia with her ballet dancers were quite a hit. MARY.

Oakland—Orpheum

Friscoe, with his xylophone, is perhaps the most popular performer on the bill. Walter Brower has funny stories to keep the audience laughing, and the Misses Campbell sing in delightful fashion. Dominique Amoros and his partner, Jeannette, have a novelty act, and they get away with everything they start. Prosper and Maret's athletic act is one of the cleverest seen here in a long time. James C. Morton, comedian, and the Australian Creightons complete the program. SCHEELINE.

San Francisco—Orpheum

Dora and Mabel Ford nicely presented their "Revue of 1918," Helen and Josephine Trix amused with their singing, while Connie Wilde entertained us with shadowgraphs. Sylvia Layal stages a nice act with her dogs and pigeons. Dickinson and Deagon offer song, dance and patter, and Walter Kelly is the philosophical "Virginia Judge" of old. BARNETT.

Spokane—Pantages

Mlle. Celina's Circus headed the bill. Others were Taylor and Corell, talking and singing; the comedy sketch, "In Service," Chung Hwa Four, Chinese acrobats and ten girls billed as the Navassars in a musical comedy act. RICE.

Waterbury—Poli's

The bill here was headed by Senor Westony and Harriet Lorraine in piano solos and vocal numbers. Barnes and Freeman, laugh makers, and the Four Keltons in musical specialties were others on a bill that abounded in offerings of real merit and which was musically distinguished. CASWELL.

VINCENT SHERWOOD

Former professional manager of McKinley Music Co., who while in his country's service at Pelham Bay made "Trench Trot," the Glow-Glory song and "Angel Missing from Heaven" camp classics

DELBRO SISTERS HIT AT HAMILTON

Messenger Boy Tenor and a Minstrel, with Sketch, Share Honors

A neatly set ballet, with several changes of scene, and a string trio that rendered concert and dance music, was presented as the Hamilton's headliner at the beginning of the week by the Delbro Sisters, whose performance was reviewed in detail in last week's issue, on the initial appearance at the Audubon under the name Marmen Sisters. It is a pretentious offering and the artistic work of the sisters is a delight.

Two other numbers on an especially interesting bill vied with the above in popularity. Creamer, Barton and Spaulding scored big in their act, in which they uncover a tenor of excellent voice in a messenger boy who interrupts two of the team to deliver a message. Creamer sang *After You'v Gone* and *Love's Lullaby* with telling effect.

The other rival for prime honors was a piquant sketch, snappily presented by Wolf, Steward and company, in which the congestion of Washington hotels forces the management to quarter a major with a captain who has telegraphed for a room. The captain proves a woman—and a pretty one. Much humor results from the complication.

Walter James, "minstrel boy" of the late George Evans ("Honey Boy") type, parodied *I'm Sorry I Made You Cry* and *I Hate to Get Up in the Morning*, and concluded with *When the Boys Come Marching Home*. He has a singing voice of excellent quality.

Al Fields and the Two Arleys, who completed the bill, both won rounds of applause.

• • •

Herman Timberg Hit on Original Cincinnati Bill

Herman Timberg was featured in the headline act, called "The Viol-Inn." His violin girls were right there with classic and popular music. Of the musical numbers, *It's Always the Same Good-bye* brought down the house. GOLDENBURG.

PITTSBURG PILES BIG APPLAUSE ON JACK NORWORTH

Grenadier Girls, Elsa Ryan and Walter Weems Others on Breezy Bill Offered at the Davis

Easily the headliner of a breezy bill, Jack Norworth with his lively songs and witty sayings won storms of applause before crowded houses at the opening matinee. Norworth was at his best and had a lot of new songs and stories. He offered among other songs *My Boy, With His Wonderful Irish Brogue, A Good Man Is Hard to Find, My Salvation Nell* and *The Worst Is Yet to Come.*

Another excellent number was Ralph Dunbar's "Grenadier Girls," with their timely tunes and pretty songs. The nine lassies in the company did clever work.

Walter Weems as a blackface artist won many new friends by his humor. Elsa Ryan had a nifty one-act comedy, "Peg for Short," that proved a fine vehicle for expressing her histrionic abilities.

Howard's Spectacle was a high-class equine-canine act. The Three Daring Sisters performed some hair-raising aerial feats, and McFarlan and Palace in "Musical Cut-ups" were as clever as they were amusing.

Stevens and Hollister in "Out in California" had a novel act that was well received. LATUS.

• • •

Lillian Shaw Charms Buffalo in New Characterizations

Lillian Shaw, charming as ever, is well received in her new characterizations. Some of the song hits which she puts over big are *When Tony Goes Over the Top* and *She Puts Him to Sleep with the Marseillaise and Wakes Him Up with the Ooh, La, La!*

Lew Hawkins, the Chesterfield of Minstrelsy, has a prominent place on the bill and brings the house down with *When the Boys Come Home.*

Dolly Grey and Bert Byron offer a merry comedy skit, entitled "A Girl's Weigh," during the action of which they sing *The Soothing Serenade* and *Barnum Had the Right Idea.*

Muriel Worth in her newest dance conceptions and Maud Earl in "The Vocal Verdict" were other acts that went well with Sheagoers. TAYLOR.

• • •

Philadelphia Votes Henning and Marks Act Classy

Helen Ware offered some fine acting in the one-part dramatic sketch, "The Eternal Barrier." A good character study was well done by Lydell and Macy in "Two Old Cronies."

The Seven Honey Boys harmonized, and two youthful entertainers, Leo Henning and Loretta Marks, introduced "Peaches in Georgia." This act has "class" and got over in great style.

Bostock's Riding School, showing "how circus riders are made," was a big laugh winner. Boyce Combe sang several individual songs, closing with *Every Day'll Be Sunday When the Town Goes Dry*, and Julian Hall did some jazzing, and did it well.

At the "Liberty Sing" at the opening of the show, Gus Edwards' new song, *Welcome Home, Laddie Boy*, was sung by two boys just back from "over there." The audience liked it, and joined in willingly. CONN.

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NEW YORK CITY

PHOTOPLAY MUSIC

Conducted by MONTIVILLE MORRIS HANSFORD

PHOTOPLAY MUSIC

Good Leader a Drawing Power if He Keeps Up to Date

BY PHILIP EDWARDS

ONE of our subscribers writes me quite a letter on the subject of cue-sheets. I said a lot of things about cue-sheets in THE MIRROR two weeks ago, but there are more points to cover. The present letter concerns itself with the building up of a library from the suggested compositions listed in the various cue-sheets published in the trade papers.

There are a number of points to be taken into consideration in connection with the picture leader, organist or pianist. In the first place, he ought to be capable of holding down the job. He ought to know music from long experience, for which knowledge he ought to be paid a good salary.

A good leader, with good players, constitutes a drawing power for any motion picture house; he is looked up to and watched with interest several times a day by a large number of patrons. He becomes a central figure in the community. Therefore he ought to be well paid and a good musician.

Library Requires Eternal Care

To build up a library requires care in selecting and the boiling down of musical knowledge. It takes some years to collect a good library. In fact, the best ones are never really finished; they go on as long as the leader is active in musical affairs. There are limits, it is true, to certain kinds of compositions among the classics.

It is easy to use *Robespierre* Overture, *Forza* and the *Sicilian Vespers* for battles and tragic moments in film action, and the usual leader is satisfied with just those. Other more progressive men hunt out newer stuff with which to accompany pictures. This is done in many ways.

But the most important is to watch what the other fellow is doing and keep him from putting over anything.

Public Beginning to Notice

To keep ahead a man must be alive and doing. It is astonishing to note the careless way in which some orchestras, for instance, do their endings; a ragged, see-saw stopping, like the last notes of an alarm clock! Such work makes a fearful effect on the picture, and the better listeners in the audiences are getting on to such little tricks as endings and are noticing the difference between good and bad orchestras and talking about it.

It does one good to hear that this increased interest on the part of the audiences is getting about. I meet musical people every day, and they are devoted movie fans as well. They are right up to date on all tricks in the orchestra; they appreciate good settings and say so. I have heard regular patrons say they had left certain neighborhood houses because they couldn't stand the accompaniments to the pictures. It is so easy for the man with ideas to get trade.

The development of the musical part of the motion picture program has led a man high up in the picture world to say that he didn't know whether pictures were being given to enhance the music or the other way round. But there is no danger that the picture will ever take second place.

Music a Decoration

After all, the picture's the thing. The music is a decoration, but a very necessary one. This development of music has gone clear ahead of the development in managers. It takes time, beer, poker and strong cigars to round out a manager; music was already here when the manager arrived. So he found things a little ahead of him, and cannot now quite understand what all the fuss is about this here music. It means little to the ordinary manager, except a large expense.

My correspondent referred to above wants a large department, almost a paper, devoted to the musician in the theater. No doubt some day even this luxury may come, and we may have a magazine for the motion picture orchestra quite aside from the usual trade paper as it now exists.

The specialist in every line always wants his particular department to be bigger than anything else in the paper; this is natural and shows enthusiasm, which is the greatest mover of all. But the enthusiast should not depend alone upon what he finds in the trade magazine. There are many other channels for investigation.

How to Build the Library

He should get in touch with the music publishers who advertise in our columns, and also those who don't, get all existing catalogues and dig up his library from these, coupled to the suggestions in cue-sheets and the reports of what other leaders are using in the presentation of pictures. One of the best ways to find out what to do is to watch what the big fellows are playing and how the picture is shown. In this way new tricks can be learned and tried out.

To illustrate: At the Rialto, New York, last week "Too Fat to Fight" was shown. There is a title "Another American Going West." Usually a slow minor movement would accompany this, but Hugo Riesenfeld showed his imagination when he had a muted trumpet sound "Taps." There was no other instrument playing, and the effect gave the audience a thrill not soon to be forgotten. These are the little things that cost no money; a muted cornet can do it, if you have no trumpet; an organ can do it, and even a piano can get away with it. People notice such innovations, too, for if that had not been done this paragraph would have been left unwritten.

Read and Remember

There is not much use taking trade papers, reading the suggestions in them, and then forgetting all about them. If you do not try out some of the schemes to make your house better you might as well go back to the woods, renew your subscription to the Fireside Companion and be forgotten. A man with active brains will not be satisfied with imitation, either. He will see possibilities of improving on something the other fellow has done. It is easy; there are always several ways of doing things.

If your location does not admit certain splurges, just put in something that harmonizes with your limitations and pocketbook; but do something, and do it different from the way you did it last week. This same old grind week in and week out begins after a time to grind up your patrons and they will be more and more inclined to vary their evenings by going to some other house.

I would very much like to know whether the illustration I mentioned above was used in any house where THE MIRROR is read. I shall be only too glad to publish the names of leaders who did it. It seems a little thing, but it is really a satisfaction to hear that imagination is not all cornered in a few theaters. Who will be the first?

* * *

PERSONALS

John Theimeyer presides at the organ in Washington's new Metropolitan Theater.

Nicholas Donatelli will lead the symphony orchestra at the new California Theater in Los Angeles, and a magnificent pipe organ will be a feature.

Oliver G. Wallace, who presided at the Wurlitzer of the Liberty Theater in Seattle, has been so successful with his music programs that they are in large demand throughout the West.

Jesse Heitmuller, director of the orchestra of the new Metropolitan Theater in Washington, covered himself and his musicians with glory in their rendition of patriotic airs arranged for the showing of "Under Four Flags."

Victor Wagner, formerly cellist at the Rivoli Theater, New York, has been made librarian for the Rialto-Rivoli, in place of M. Borodkin. Mr. Borodkin has returned to the flute section of the Rialto orchestra.

Harry Girard, composer of "The Alaskan," and well known in vaudeville and dramatic fields, has been installed in charge of music at the Clemmer Theater, Spokane. Mr. Girard gives an hour's recital before the opening of the program three times a week besides furnishing the incidental music for all the screens.

HARRY PERKINS
Musical Director, Tokay Theater, Lodi, Calif.

RIALTO-RIVOLI, N. Y.

Reisenfeld's Excellent Program for "Too Fat to Fight"

The unusual popularity of the war picture, "Under Four Flags," caused its return to the Rivoli last week with practically the same presentation. The only exception was Robert Doré singing in place of the quartet which was used the first week in *The Rose of No Man's Land*. Manager Rothapfel conducted the first Sunday evening show with his accustomed vitality and regard for dramatic values of the excellent musical score.

The Rialto reveled in Frank McIntyre's new picture last week. "Too Fat to Fight" proved an excellent subject to play, and the musical score was put together by Hugo Reisenfeld in his usual way, which means the best. The most fitting composition was the theme *Sympathy*, Friml's old song from "The Firefly."

Special mention must be made of the handling of the phonograph record, *I Didn't Raise My Boy to Be a Soldier*, which is used in one scene; this was done to perfection. Also the *Battle Hymn of the Republic* was brought in in an inspiring manner here and there.

Several popular tunes were used during the course of the lighter action; Chaminade's *Flatterer*, one or two good marches, including *Keep Going* and *Where Do We Go from Here?*

The big *Prelude* in C-sharp minor of Rachmaninoff was played for the heavy battle scenes and the big emotional moments of the picture. The orchestra did this beautifully.

Other features of this fine program were the Sixth Hungarian Rhapsody, Liszt; Vincente Ballester, singing the *Credo* from Otello; and Gladys Rice, making a regal figure in *Till I Wake*, from the famous Indian Love Lyrics. In the News Review, Hadley's new march, *To Victory*, was played, and a good touch was added at the launching of the ship, The Lambs, breaking into Bullard's *Stein Song*.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"Infatuation" (Pathe)

Love theme suggested: *Wistful Thoughts*, Branscombe (Schmidt).

Open with French ballet; Sylvia is excellent.

Title: Christmas Eve—rather plaintive minor.

T. Why remain here?—sinister, or soft agitato, then back to plaintive with action.

T. Inspired by the Yuletide—somewhat lighter in mood.

T. In his town house—continue; plaintive at Flora in store.

T. And then—dramatic, work up.

T. And the doors will open—light festive, soften at children leaving.

Paul touches Flora—theme (watch for bell effect).

T. I know the girl is in—dramatic, into theme at Le Baron's exit.

T. Twelve months have passed—rather plaintive; dance to action.

T. And while Paul—rather festive.

T. Ever longing—sinister, then festive again.

T. The master has inquired—minor mood.

T. The same evening—ballet music, strict time with girls on ladders.

Flora in dressing room—dramatic, passionate.

T. The following day—sensuous, then theme.

T. The next day—neutral.

T. The first night of the Rose Queen—big introduction, then dance to action; soften at insert.

T. Gaby, it's her cue—agitato, dramatic climax.

T. Blagny—slow minor, dramatic ending.

At Paul in bed—slow dramatic, with theme suggested.

T. My jewels, pawn them—go back to Christmas festive music.

T. His memory returns—theme; go into festive at tree, then to theme at Snowball.

"Fuss and Feathers" (Paramount)

Love theme suggested: *Love's Wilfulness*, Barthelemy (Schirmer).

Open with a western allegro.

Title: Pete Baldwin—light intermezzo.

T. Honey, I want—semi-dramatic.

T. Oh, dad, I'm so happy—return to intermezzo.

Robert enters—change to rather sombre.

T. After a stupendous—semi-dramatic.

T. Working hard—light dance style.

T. I don't feel good—rather plaintive.

T. Susie's scrumptious shack—light, happy.

T. After a fortnight's—slow, stately to action, agitato at struggle.

T. Professor Stanton just had—semi-dramatic.

T. Still looking for work—café music; Robert in auto, agitato.

T. Proving that even a burglar—light intermezzo.

T. I'm just the man—theme.

Play fox trot to action at phonograph.

T. If you were a real man—agitato to action, soft, burglary.

T. Where is my son?—dramatic; watch shot, fight furioso.

T. Well, if it ain't the Junebug—quieter into theme with action.

"Independence, B'Gosh" (Paramount)

Open with a short medley of soft rube tones, but no ragtime.

Title: Brace yourself—agitato to action.

At Sary in kitchen—a simple intermezzo, softly.

T. I wouldn't do this—change to another same.

T. Shot at sunrise—slow minor.

T. Golf looked to 'Ratio—light caprice.

T. Will the orchestra play?—use *Old Oaken Bucket*.

T. I was just wonderin'—rube tunes again.

T. At last, Independence!—work up to loud climax.

"Little Orphant Annie" (Pioneer)

Love theme suggested: *Love Song*, Nevin (Boston Music Co.).

Open with a medley of children's tunes from Mother Goose.

Title: Little Orphant Annie—very sweet and plaintive.

T. Little Orphant Annie, she knows—fantastic for witches.

At supper table—soft neutral, then fantastic again.

T. Annie's only relative—rather sombre, pizzicato for goblins, then sombre; agitato at struggle.

As cat enters play into soft, light intermezzo.

T. Time passed—light pastoral.

T. If I hear of you—theme.

T. Neutral at first, then agitato to action.

T. The Beautiful Tomorrow.—Dream Music from Hansel.

T. So the waif was—bright neutral.

T. An' all us other children—the witch fantastic again.

T. Now I lay me—soft prayerlike.

T. Onct there was a little boy—witch music again.

T. I'll be good—soft into next scene.

War insert—big dramatic, sinister.

T. Dave buys—theme.

T. An' the wind goes—storm furioso into witch music to action.

Annie by fire—a few measures of Dream Music.

T. Market Day again—sombre dramatic.

T. After days of delirium—soft, tender.

T. Some day, after you have searched—Dream Music to end.

"The Goddess of Lost Lake"

Theme suggested: *Waters of Minnetonka*, Lieurance (Presser).

Open with light country dance.

Title: Within the years, an Indian intermezzo style.

T. But death befell, mysterioso.

T. The council, heavy Indian dance.

T. The passage of ten years, light intermezzo.

T. Another day dawning, Indian intermezzo.

T. Hamilton's interest, theme.

T. With the first light, intermezzo.

T. I know just how, theme.

T. Smarting with wounded, minor mood.

Go into agitato with action.

Hamilton sees Mary, theme.

"The Grouch" (World)

Theme suggested: *Love Song*, Cadman (Wood).

Open with a bolero.

Title: A sailor sailed from Stepney, rollicking mood.

T. The chief of the Okfees, a march.

Donald takes book, theme.

T. An Okfee mating, a dance.

Chief strikes woman, agitato.

T. You're all right now, theme.

T. You can wash in there, an intermezzo.

T. The outcast from civilization, theme.

T. What a pretty boy, rather mysterioso, minor.

Okfees leave, theme.

T. John Cabin Brand, an intermezzo.

T. A glorious night, Bill, theme.

T. Your other little one, a serenade.

T. At the Brand reception, a romance.

T. The reckoning, dramatic.

T. Kiss me, and forgive old scores, agitato.

T. She is with him now, a dance.

T. You dog, agitato.

T. Leave them both to life, theme.

"The Hell Cat" (Goldwyn)

Love theme suggested, *Melodie*, Huerter (Boston Music Co.).

Open with either big introductory dramatic, or moderate pastoral style.

Title: Named far and wide, a Spanish serenade.

T. Who manages, theme.

T. Big Jim Dyke, rather sinister (gong effect).

T. Jim Dyke's outfit, heavy dramatic.

T. While at the O'Brien ranch, pizzicato intermezzo, agitato to action.

T. The Sheriff is at, somewhat dramatic.

T. Get back to the ranch, same, sinister, hurry.

T. Love and duty, soft and tense.

T. Sheriff's comin', hurry, heavy.

T. We're going over, go into flight hurry to action.

Soft at Jack asleep, then agitato to action.

T. You've gone too far, quiet heavy.

T. Thet Jim Crow Sheriff's comin', minor pizzicato.

T. Sheepgirl, she say, slow, work up to big climax to action.

T. This is the last time, theme loud to end.

* * *

81ST STREET—N. Y.

Upper Broadway Patrons Have Musical Treat

Emily Stevents was the attraction at the 81st Street Theater recently in "Destiny." The musical program for this feature was an unusually fine one. The theme used was Nevin's *Rosary*. Debussy's *Second Arabesque*, part of the Ballet from Faust, *Ave Maria*, Bach-Gounod, *Last Dream of a Virgin*, Massenet, and *Valse Lente*, from Coppelia, were among the numbers played. This theater has a good orchestra under the capable direction of J. Walter Davidson. Frank S. Adams is organist. The pictures are always given an excellent musical setting, and the patrons of upper Broadway prove that they enjoy good music for good pictures by packing the house nightly.

STRAND—NEW YORK

Laughter Music for Madge Kennedy Feature

The Strand Orchestra gave much pleasure last week in Liszt's *Les Preludes*, in which a storm was staged back of the orchestra as an accompanying piece of realism called for by the composition. The Review was opened by a big march, *Circus Parade*, by E. T. Paull, following with *For Freedom and Honor*, Archer; at a big pageant scene in Morocco, a fine work called *The Ride of the Janishiries*, Finck, gave the real atmosphere to the action. Jessel's popular *Wedding of the Rose* was also used. For King George, *Sounds from England*, by Langey, was appropriate.

The feature, Madge Kennedy in "A Perfect Lady," furnishes one of the funniest musical touches in some time. This is in the scene of the opening number of the show, where some unexpected business behind the curtain leaves the orchestra outside "vamping" for an indefinite period. Mr. Edouarde used Berlin's *Circus Is Coming* for this scene, and it roused a houseful of laughs. During the action, *Tickle Toes*, *After You've Gone* and *Howdy* were played for the lighter scenes; Nevin's *Love Song* was used for the love theme with Miss Kennedy and the minister; *I Love You Truly* closed the picture. Mr. Brigham used for the organ work in the same picture, *Tulips*, Miles; *Cantilene*, Wheeldon, and *Serenade*, Drdla.

James Montgomery Flagg's comedy, "Independence, B'Gosh," was played after Mr. Flagg's own heart; an absence of ragtime, and more of the old tunes of a more sentimental nature. The opening was *The Old Home Down on the Farm*, Harlow; *Old Grimes Is Dead* raised a laugh in one scene, and the picture closed to the strains of *Home, Sweet Home*.

Ralph Erolle Sang Tosti's *My Dreams*, and Margaret Weaver was heard in *My Heart at Thy Sweet Voice*. The organ solo was the *Aida* March.

* * *

BROADWAY—NEW YORK

Solos Prominent in Musical Part of Show

James C. Bradford used the overture from *Le Roi D'Ys*, Lalo, last week, and featured his solo 'cellist, Enrico Leide, who is also assistant conductor, in *Widmung*, Popper. Jeanne Aubert sang the celebrated *Kiss Waltz*, Arditi. Mr. Johnston played Meyerbeer's *Coronation March* as an organ solo. The feature, Grace Cunard in "After the War," called for much dramatic treatment in the musical setting. Mr. Bradford opened it with a page from *Phedre*, Massenet. The theme was Herbert's *All for You*. Among the lighter compositions used were Chaminade's *Summer* and *Serenade*; Mrs. Bond's *I Love You Truly*; *Roses of Memory*, by Hamblen, and the famous French march, *Sambre et Meuse*. In the Review one of the most interesting numbers was Anita Stewart's new song, *The Road to Victory*, which went with a snap worthy of this popular young star.

SCREEN SHOTS

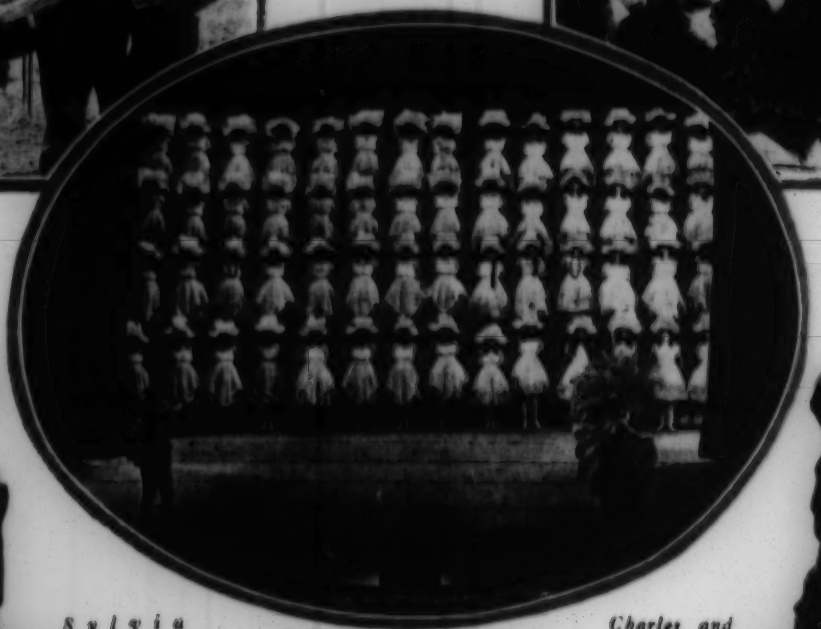
Allen Adams, who performed the dare-devil airplane scenes for "Wanted for Murder" (Rapf)

The old gentleman doesn't want his vision obstructed in "Independence, B'Gosh" (Paramount)

Elsie Ferguson's interest is sympathetic in "Under the Greenwood Tree" (Artcraft)

William Duncan smiles at their fears in "The Passing of Deuce Duncan" (Triangle)

William S. Hart emphasizing a reason for obedience in "Branding Broadway" (Artcraft)



Gladys Leslie comes up smiling after her fall in "The Beloved Imposter" (Vitagraph)

Sylvia Beamer about to say "Yes" in "The Common Cause" (Blackton)

Gaby Desleys introducing the fifty-six coryphees assisting her in "Infatuation" (Pathe)

Charles and Violet, children of J. Stuart Blackton, in "The Common Cause"

Ann L. Ale and Noah Beery in a scene from "The Squaw Man" (Paramount)

"Just like mother used to make," says Constance Talmadge in "A Lady's Name" (Select)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

An Appeal to France—Jazz Advertising—Whitman's Successor—Yankee Stars in England

THE French Government is unfair in permitting what amounts to a boycott on the showing in France of American motion picture films. Its license restrictions should be immediately lifted.

If America was whole-heartedly with France even before becoming her open ally in the great struggle, the American film had much to do with it—abetted by official French war pictures that found ready entry to our news weeklies and educational issues. Devastated France—reproduced in American films from French negatives *against which existed no American shipping boycott*—carried its own message to the American public.

We were prepared for the grand task of going to the assistance of the sister republic before the U-boat gave legal excuse, and the best proof of it is that more Yankees joined British or French armies in any given month before our entrance than British or French joined our army in the entire course of the Spanish-American War.

The Rape of France and Belgium was a burning issue with *us*, because of the American motion picture. What the news films didn't reveal was adequately presented in such story films as Thomas Ince's admirable "Civilization." In story after story reciting Hun barbarisms, our producers took care that the German flag did not appear (the German Consuls were watching!), but that the villains wore *spiked helmets*.

It is to these same producers the French Government has denied the right to ship their product to France!

Such a stand is too flagrantly unfair to be the *lasting* one of the generous, broad-minded people we know the French to be.

The American films were highly popular in France before the great war. If they have lost this popularity, that is one thing. We do not expect to force our pictures upon the French people because German blundering gave us the tremendous privilege of assisting France openly and with all our resources.

But to deny American films the opportunity, even, of presenting themselves afresh to their old admirers, the French photoplay public, is a gross governmental error.

Let in the American films; let your people decide if they shall stay!

That is the earnest and well-intentioned message of "Without Fear or Favor" to the officials of the French Republic who have these shipping matters in charge.

Theirs is a serious responsibility and a great chance. They can impress, if they will, on the American film industry that the spirit of "Fair Play" is not gone from this earth.

What the Publicist Called "Good Ad Copy!"

I heard an interesting talk at an advertising men's luncheon recently wherein the speaker—a publicity man—claimed that certain high-class ad copy for exhibitors' use, prepared by a leading advertising agency and fostered by one of the biggest producing films in film business, was *too* high class! This speaker said it lacked "show appeal," went over the heads of the multitudes it was intended for.

He mentioned as a good example of what *got* results the "jazz" advertising of "Cleopatra" when opening in New York. This was the copy that newspapers in Manhattan had to tone down or turn down.

He said, and truthfully, that "it got the crowds." But does "jazz" advertising bring steady business, reach the "solid trade" that keeps a picture house prosperous not for the term of one film's engagement but for the term of the season?

The agency copy writers are accustomed to reaching this "solid trade"—which is as necessary to the success of cold cream and safety razors as it is to picture shows.

The rich human note that the copywriters got into the exhibitor ads in mention appealed to this speaker not at all—and yet he enthused over the "Cleopatra" copy that was distinguised by nothing except its coarseness. The answer is that the speaker was essentially a publicity man and knew not even the fundamentals of good advertising.

Which is just as well! For he's a crackerjack *publicity man*. He might be a poor one if he knew as much about advertising as the trained ad copy writer. Let the latter compete with the publicity chap in the acquirement of free newspaper space on a given "story," and I'd hate to have to predict how much *less* matter the ad writer would get in! It all goes to strengthen my claim of last week that ordinarily an advertising man shouldn't be used for publicity nor a publicity man for ad copy.

Anti-Censor Man is Beaten, But—

It seems very definite, despite application for a recount, that Governor Whitman has lost his third race for the Governorship of New York. Mr. Whitman vetoed the most pernicious censorship bill in the history of the country, after it had actually been passed by a State Legislature, and the Old Exhibitor for one was never disposed to forget this action or his debt, as a member of this industry, to the brave Governor.

But may we not be just as well off under Smith, the conqueror of Whitman? For one thing, he was elected by the party that now rules in the city of New York and whose administration of that municipality, as it affected film interests, has been *all* that could be desired.

The hollow-sounding Bell of the former city administration gave way to John Gilchrist in the License Commissionership, and there is so little "censoring" done that the blackest Black Republican in the industry can't say a word!

It is universally conceded that if Gilchrist deletes a film, *it needs deleting*.

"The people's entertainment," as Lloyd George described the motion picture, goes to the people over no road of censor's shears!

The only "censoring" of Gilchrist's that amounted to enough to attract newspaper notice was of a picture brought *into* New York, and that was distinctly *not* evolved by any responsible member of the Manhattan industry. I refer to the film that a 'Frisco clergyman attempted to show and which was backed by a church.

(That reminds me—why don't the churches get behind the worth-while films? The clean motion picture is a wonderful preacher. It would be shown *throughout* New York State on Sunday if the churches didn't oppose!)

While the "people's entertainment" goes untouched, Hylan—a people's Mayor—has seen fit to order naked dancers from the boards of what is known as the theater of "the classes"—whose "diversions" have heretofore been free from interference by low-brow city officials, and who have liked to look holy and tell the public what was proper or improper for *the latter* to see. Hylan exposed this hypocrisy and for the time being, at least, the pious warnings of these persons about "the awful movies" are hushed.

The Hylan party is also in control of the District Attorney's office, where the financial good name of our business is being rescued by Assistant District Attorney Brogan, whose exposure of the Standard Film Industries swindle has received due notice in these columns.

Well, the new Governor is a Democrat, as are these!

Whitman was well liked, and with reason, by the film people, but the inauguration of Governor Smith should find us among his well-wishers.

American Producers Take Tip Intended for British

Two months ago I ventured here that British-produced photoplays would be more welcome in the States than in other days, since millions of Americans have been on John Bull's Island in the course of the Great War, and these would be glad to view England, via the film, again. I tipped the British producers that if they were desirous of big American and foreign sales the engagement of famous American stars for the British-made film would "cinch" such sales.

The British producer has long remarked on the inaccessibility of the American market to his pictures: "Without Fear or Favor," then, showed him the way out.

I do not think, nevertheless, that the suggestion caught on. Even the "Stroller" man of the *Kinematograph Weekly* of London, who eagerly picks up any ideas that bear on the expansion of English film sales this side o' the pond, passed the proposal up, and when that live wire maintains silence one may be sure that the British industry as a whole is "cold."

But the American industry isn't. *It* sees the commercial value of British-produced films with American stars. Here is a country full of the most ideal "locations"—that haven't been done to death! Fairbanks already announces that he is going to take a producing force to France—which means, eventually, England, for "Doug" misses no bets! And two prominent American producing firms, names not available at the time this is written, are getting rates on London studios for next spring.

Their technical forces for the new studios will be American-English, the principal supporting players the same, the general acting company entirely English, and *the* star an American.

I did not advocate the American star in my original suggestion to the English industry because, as an American, I was proud of the achievements of the American star, but because—as a business man—I appreciated the dollars and cents value of as many of the American film stars in the *world* market, and really was so *little* the jingo that I wanted to see British productions in their rightful place.

At any rate, 1919 will see many a British studio working at high speed with a Yankee star.

Whether a strong percentage of these studios, all of them making a profitable product, will be British *owned*, depends on the foresight of the British film industry itself.

Of Course Our Critics Are Welcome

S. Jay Kaufman, who is "Round the Town" of the New York Evening Globe, finds himself the object of controversy because he wrote the scenario of a feature film. Kaufman has been known as Anti-Movies. His sparkling column often poked fun and worse at producers' ways.

Well, doesn't the Old Exhibitor do it? And isn't the bizness really benefited by sincere criticism?

Kaufman is always sincere. And almost always right. Where, then, is the "inconsistency" of his lining up a film scenario—maybe a good one?

Kaufman "roasted" Chapin, the Lincoln man—did it without reason, as this page pointed out.

When Kaufman discovered he was "long" on a reason, he made an apology which was as sincere as the original criticism. That retraction reprinted in full here, was the free expression of an honest man.

And *honesty* is all we ask of writers, in or out of motion pictures.

William A. Brady was unsparing in his early condemnation of the motion picture, but that did not prevent our making him twice the head of the National Association of the Motion Picture Industry.

Kaufman says: "I *am* opposed to the stupidities and banalities one sees in pictures. I *am* opposed to the simpering ingenues and the curly-headed 'prettyboys.'"

So *was* Brady. Result, "Stolen Orders" and "Little Women."

The best all-round critic of pictures to-day, Julian Johnson, quit his magazine for a solid year to supervise production for one of the movie firms. The experience broadened Johnson immeasurably, made him wield his critical pen even more intelligently, if that was possible.

It may so aid the Kaufman pen!

Welcome, "Round the Town"—*roasts and all!*

PICTURE INTERESTS HAVE PART IN BIG CHAMBER OF COMMERCE CONFERENCE

Closer Contact with Other Big Interests Assured—Motion Picture in Reconstruction—Zukor Heads Committee—Brady and Elliott There

MOTION PICTURE interests, represented by a committee from the National Association of the Motion Picture Industry, have had a prominent part in the war emergency and reconstruction conference of the Chamber of Commerce of the United States at Atlantic City this week.

Adolph Zukor, representing the producers' division; Peter J. Schaefer for the exhibitors' branch; Will C. Smith for the supply and equipment division; Walter W. Irwin for the distributors' division, and John Flinn for the general division, constituted the committee. The members took an active part in the proceedings, with the assistance of William A. Brady and Executive Secretary William H. Elliott.

Industrial Chiefs There

The conference was attended by the industrial chiefs of the United States, as well as by a distinguished list of Government officials, including several members of the Cabinet. Representatives of more than 3,900 companies discussed the problems brought about by the war and eventual peace.

This is the first time in its history that the motion picture industry has been placed on a par with the other great industries of the country and has become a part of the deliberations of a nation-wide business conference.

Film Interests Important

The fact that the motion picture industry had a prominent part in this meeting will be of untold benefit to it in solving the many problems that will confront it this winter. As a result of this conference the representatives of the motion picture industry will be brouht into closer contact with the high executive officials of the big business organizations in the United States, and the contact thus established will be of untold benefit in establishing the importance of the motion picture in the vast reconstruction work.

The work mapped out for the conference was planned along broad and constructive lines. The industries of the country were divided into ten major groups and thirty-five related groups. Negotiations are now under way to create a separate and distinct group for the motion picture industry.

Believes In Pictures

W. H. Manss, director of the War Service Executive Committee of the United States Chamber of Commerce, had entire charge of all the arrangements. He is a firm believer in the value of the motion picture.

Arrangements were made by Frederick H. Elliott for the presence of the news weekly cameramen at the conference, and he was able to effect a co-operative arrangement with these companies whereby a complete print of everything taken during each day will be delivered to the Chamber of Commerce to become a part of its motion picture library and to act as a living record of the important events of the conference.

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MOVE TO REDUCE PRODUCTION COSTS

Campaign for Regulation of Salaries, Advertising and Quality of Pictures under Way on Coast

The co-operative movement among picture-producers and exhibitors, by which it is hoped sweeping changes may be made in regard to methods of production, salaries of stars and advertising, as well as quality of productions, is becoming stronger day by day. Judging from the attention the matter is receiving at the hands of picture trade journals and reports of those at the head of the movement, retrenchment is fast gaining ground.

The campaign was launched in Los Angeles by exhibitors of southern California, who clothed J. M. Quinn with authority as spokesman.

Mr. Quinn is planning to take a trip East in order to get the personal endorsement of exhibitors throughout the country for the furtherance of the movement.

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Philadelphia Picture Houses Increase Prices

Although many of the Philadelphia houses showing motion pictures have increased their prices this winter, it has not affected the attendance. Everyone is accustomed now to pay more for everything, and the extra nickel or dime is gladly given when the high tone of the program is considered.

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Middle West to Build Theaters

The coming of peace promises to develop an epoch of new amusement enterprises in the Middle West, with the announcement of two big motion picture theater buildings for Omaha, Neb., leading the procession. Sioux City, Ia., and other middle sized cities throughout the territory report rumors of many new theaters, all of which are expected to result in material projects by spring.

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Tale of Hard Luck from Western States

Fifty per cent. of the Nebraska, Iowa and Kansas territory is open, and houses running are doing a sixty per cent. business following recent influenza quarantines in those States.

In Nebraska the majority of the houses are open, but from four to a dozen towns are closing daily. The number opening each day is smaller. That this situation may endure all winter is the threat of the health board. Small houses here and there are closing because of the loss of business. Many houses went through the quarantine suffering a loss, and report present business insufficient, because of the scare, to maintain shows at a profit.

In Iowa the situation generally is worse than in Nebraska.

Kansas is at present an "open" State, but many towns, including some of the most important cities, are putting on local quarantines again. Many complaints of unjust closing are being heard.

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Virginia Pearson Has Own Company

Upon the termination of her contract with William Fox, Virginia Pearson will have her own company, Virginia Pearson Photoplays, Inc. Louis Meyer, publisher of the Theater Magazine, is president of the corporation, and Paul Meyer is secretary and business manager. Sheldon Lewis is treasurer, and will also support Miss Pearson in her productions. John B. O'Brien is vice-president and director-general. Charles G. Husted is special representative and studio manager. M. Fleistman is the publicity manager.

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Chaplins to Honeymoon at Niagara Falls

It is reported in Buffalo that Mr. and Mrs. Charlie Chaplin will spend their honeymoon in that city and at Niagara Falls, and while in Buffalo will be guests of Frank S. Hopkins, local manager of the Victor Film Exchange.

CENSORSHIP ENDED ON EXPORT FILMS

Washington Conference Results in Removal of Irksome Regulation Imposed on Shippers

The Committee on Public Information has sent to the National Association of the Motion Picture Industry a communication which authorizes publication of the following:

"At a conference held in Washington Friday between the Treasury Department, the Customs, the War Trade Board and the Committee on Public Information, it was agreed that on and after Monday, December 9, there will be no censorship of films for export by the Customs or the Committee on Public Information.

"Applications for export license must continue to be made by the shippers, according to the requirements of the War Trade Board."

This action on the part of the Government officials is expected to clear up most of the difficulties that have been hampering the exportation of motion pictures.

It also will do away with much of the delay and loss of money borne by exporters of film since this country entered the war.

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Mrs. Fairbanks Gets Divorce

The suit of Mrs. Beth Sully Fairbanks against Douglas Fairbanks was decided in White Plains last Saturday. Mrs. Fairbanks retains possession of the child, eight years old. The matter of alimony is not mentioned in the decree. A liberal allowance is reported to have been made for maintenance of mother and son.

EXTRA TAX DECLARED TOO BURDENSOME BY EXHIBITORS

Brady and Friend Appointed to Protest in Washington Against Levy on Film Rentals—Industry in No Shape Now to Stand Extra Load

REPRESENTATIVES of the N. A. M. P. I. producers' division declare it is high time that something was done to remove taxation burdens from the industry. At a luncheon last week William A. Brady and Arthur S. Friend were appointed to go to Washington to protest before the Senate Finance Committee and the House Ways and Means Committee against the imposition of the proposed five per cent tax on film rentals.

Adolph Zukor, William Fox and other producers are of the opinion that the industry is at present in no position to pay the tax.

The heavy losses sustained during the recent influenza epidemic make this tax an especially hard burden to endure.

The contention of the film producers is that the film industry is not in a position to stand further taxation. "The proposal is to levy a five per cent tax on the gross film rentals," said Mr. Friend; "a tax that would subject the producers to heavy losses."

It is pointed out that the proposed tax would be a five per cent levy upon gross earnings which are derived solely from the rental of films. With the heavy tax already imposed upon the film industry, with increased operating expenses, with the excessive star salaries and increased costs generally, with little or no prospect of rentals being made higher, the producers have reached a point where they feel justified in making a protest of large proportions.

Representatives of the film industry have been in frequent conference during the past two months with a view to devising methods looking toward a stabilization of the motion picture industry, which, it is generally admitted, is in need of a general reorganization.

Among the principal matters taken up for discussion by the heads of the various film concerns have been the inflated salaries some of the screen stars are receiving and the transportation of film on trains and other common carriers.

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Colored Fighters on Screen

"Our Colored Fighters," the official United States War Picture released by the Division of Films of the Committee on Public Information, and exhibited by the Downing Film Company, which shows the part played by the colored troops of the United States Army, their training in the cantonments and their active participation in many important battles of the war, had its initial presentation at the Manhattan Casino, Dec. 6.

Also was shown the "Spirit of the Red Cross." Entertainment was furnished by native colored talent and a dance concluded the affair.

PRESIDENT WILSON ENTERTAINED BY SCREEN ON HIS OCEAN TRIP

Chief Executive and Delegates Bound for Peace Conference See Cream of Super Pictures and High Class Stars on Shipboard

ON the ship carrying President Wilson and the delegates to the peace conference in France was installed the latest cry in moving picture outfits and the best the market affords in the way of screen productions.

The Famous Players-Lasky Corporation, handling Paramount and Arteraft pictures, received a wire from Washington to supply the motion picture entertainment and has arranged a list of fifteen subjects presenting its most prominent stars in their latest screen successes.

The photoplays supplied are all Paramount and Arteraft pictures and comprise four Douglas Fairbanks pictures, three William S. Hart subjects, D. W. Griffith's "The Great Love," three Mary Pickford films, one Enid Bennett, one Charles Ray, one Dorothy Gish and one Polly Moran film.

The photoplays are Douglas Fairbanks in "Mr. Fixit," "He Comes Up Smiling," "Bound in Morocco," and "Say, Young Fellow"; William S. Hart in "Selfish Yates," "Border Wireless," and "Riddle Gawne"; D. W. Griffith's "The Great Love"; Mary Pickford in "Stella Maris," "Johanna Enlists," and "Amarilly of Clothesline Alley"; Charles Ray in an Ince film, "His Own Home Town"; Dorothy Gish in "Battling Jane"; Enid Bennett in "The Marriage Ring," an Ince production, and Polly Moran in Mack Sennett's "Battle Royal."

PRODUCING FIRM FORMED IN WEST

Losanco Super-Plays to Feature Story Instead of Star

Losanco Super-Plays will be the name of the newest works of the Western film industry. J. W. Early, a pioneer producer, is the director-general of the new corporation, and its policy has been largely dictated by the fruits of his experience.

"We plan," said Mr. Early, "partly to supply the insistent demand of the public for better pictures by featuring all the members of our casts instead of the star alone, by selecting our stories with the greatest care, by casting in each part an actor or actress of proved ability who is naturally the exact type for the part, by sparing neither time nor expense to make each production a super-play in its line, and by working in co-operation with the associated exhibitors to keep in close touch with the public's wishes."

H. M. Gilliam is business manager, Everett C. Maxwell heads the scenario department. Carl S. Clancy is writing the first dramatic production; Clyde McCoy will direct the five-reel features; Earl McInroy has been engaged to produce a series of one-reel comedies, and Robert Phelan is the first cameraman to start work.

Lillian Hackett, widely known in vaudeville, has been brought from New York to play the leading role in the first five-reel picture. Crete Carton, recently of Rolin, will be the headliner in the two-reel comedies, and Glory Ray, an English actress, will be the leading woman in the one-reel comedies.

Plans for a new studio are being drawn up. The company is temporarily operating under its first corporate name—The Pekin Feature Film Co.

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Los Angeles Health Department Making Picture

The Los Angeles Health Department has gone into the picture producing business. At least, it is making one picture, which has a regular story, a plot, a villain, a hand-painted leading lady and everything.

A few weeks before the epidemic of influenza set in, Dr. Powers, health officer, and the nursing commission, requested Arthur Messier, a member of the Health Department, who not only knew all about health but who had also written stories and scenarios, to write and produce a picture that would depict some of the activities of the Health Department. The subjects chosen by Mr. Messier were infant welfare and the work of the tuberculosis clinics.

The name of the production is "Not According to Precepts." D. W. Griffith, Thomas H. Ince and Universal furnished lights, generators, stages and sets.

HURT BY INFLUENZA

Chamber of Commerce Man Says Theaters Are in Bad Way

An aftermath of the influenza ban declared in Columbus, Ohio, is furnished by Secretary Daniels of the Columbus Chamber of Commerce, who says that nearly half of the forty-two motion picture theater managers in that city are in financial straits and that some of them will have to close their theatres in the near future.

Existing conditions are due to the loss of attendance while the influenza ban was on and the subsequent small attendance that followed the lifting of the ban.

Motion picture theater managers recently won a fight at Alliance, Ohio, where an attempt was made to enforce an influenza ban. Backed by business men of Alliance, the theater managers defied the ban, which was lifted after being in force one day.

Health Officer Ramsey refused to order the ban. The Alderman did so, but 14 out of 21 physicians there declared the ban was not necessary.

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Hutchinson Goes to Europe

Preparatory to an extensive European business tour, S. S. Hutchinson, president of the American Film Company, is taking a flying trip to the big Coast studios. He is expected to sail on or about Dec. 15 for France, thence to England, Belgium and other European countries.

After a general meeting with his London managers and British representatives Mr. Hutchinson will investigate continental conditions in two months' travel through Europe.

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Sham Air Fight for Screen

Over in France last week a startling battle in the air was staged between Lieut. Edward Rickenbacker in a little French spad and Lieut. Taylor as opponent in a big German biplane. The pictures were taken by Captain E. H. Cooper in an American Liberty. The fight was so realistic that other airmen scented possible trouble and came up to help the American, but left on being signalled what it was for.

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Would Have Exhibitors Pay

The campaign on the part of some Canadian exchanges in several of the big centers to have payment of seven and a half per cent. of the cost of rental of films paid in advance by exhibitors is proceeding merrily, but no general arrangement has yet been reached.

CONSERVATION OFF PICTURE MACHINERY

War Industries Board Praises Trade for Saving Material and Hopes It Will Continue

The Conservation Division of the War Industries Board has rescinded the conservation schedule that had been issued to motion picture machine manufacturers, and they are advised that they need no longer abide by the restrictions therein.

The information was received by W. C. Smith, general manager of the Nicholas Power Company and chairman of the War Service Committee of the Motion Picture Machine Manufacturers of the National Association of the Motion Picture Industry.

The War Industries Board believes that through its inquiries substantial savings of labor, material, equipment and capital have been effected as a result of the schedule. It also expresses the hope that the industry of its own accord will find it possible to continue to observe those provisions of the schedule which eliminate needless waste and can be carried out without real hardship.

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"America's Answer" Well Liked in Holland

Word has been received here in a cable dispatch that "America's Answer," a United States Government motion picture, has aroused such enthusiastic pro-American demonstrations at The Hague that the Dutch police were obliged to stop the performance one night last week. The picture also is being received with enthusiasm at Rotterdam.

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Big Life Insurance for Anita Stewart

Before leaving New York Louis B. Mayer took out on the life of Anita Stewart the largest amount of insurance ever placed on the life of a professional woman. The aggregate was $300,000, equal to Miss Stewart's yearly salary. The insurance was divided among three companies.

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Memorial to Chapin

A movement has been started to establish a department of literary and dramatic expression in the New Lyme Institute at New Lyme, Ohio, as a memorial to Benjamin C. Chapin, the impersonator of Lincoln in Paramount's series, "The Son of Democracy." An endowment fund of $50,000 is being raised.

Crags and Cliffs Have No Terrors for Leah Baird and Edmund Dalton in "Wolves of Kultur" (Pathe)

THE PICTURES' FIRST RUN REPORTED BY WIRE

From Every Part of the Country — Just Before Going to Press

The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires to Us

"The Liberator"

(State Rights—Harry Raver Serial—Produced by Pastrone—Maciste)

TRADE PAPER REPORTS

THE MIRROR: "The Liberator," a serial in twelve episodes of two reels each, features the giant, Maciste, and is largely a vehicle to display his prodigious strength. It does this well, and also serves to display his personality and charm. It was staged in France and Italy by Giovani Pastrone, producer of "Cabiria" and "The Warrior," and was written by Agnes Fletcher Bain.

As a story it may be said that "The Liberator" is fully as convincing as most mystery serials. As the picture stands now three distinct stories have been woven into one.

The picture has been built about the physical prowess of Maciste. Several amusing studio tricks are presented, as when the giant Italian throws his lightweight assistant from the ground to the roof of a building, or to the narrow entrance of the deep pit into which they have fallen.

"The Liberator" is good entertainment, but cannot be touted as a rival of "Cabiria" or "The Warrior" and in many ways is proof that the European director has much to learn from his American brother. The photography is good, the settings are lavish and the cast is adequate to portray the characters presented.

OTHER TRADE PAPERS

"Maciste is such a magnificent, overwhelming specimen of manhood and goes through his stunts with so much ingenuous zeal and self-satisfaction, that it is impossible not to enjoy and applaud everything he does. 'The Liberator' is a constant delight."

"Maciste is certainly an unusual personage and his presence may offset all the foreign technique and shortcomings of the story."

"That Maciste's accomplishments should provide fertile material for the serial director was a foregone conclusion, and his various feats of superhuman strength as shown in 'The Liberator' form a series of high lights the true value of which will be appreciated by any audience whatsoever."

SYNOPSIS OF STORY

Count Richard Morosini is murdered by his nephew, Stevani, who hopes to inherit the Morosini fortune, only to find that it goes to the Count's grandson. The Count's son has been killed in battle and his wife and child are finally recognized by the choleric Count. Stevani is made guardian of the child. Maciste, an intelligence agent, befriends the wife and child, and when the former is accused of the Count's murder, proves, with the aid of his assistant, Seymour Knott, a comedy detective of the Holmes school, that Stevani is the criminal. The capture of Stevani ends the first episode.

The second story shows how Maciste and Knott take up the trail of the kidnapped baby heir to the Morosini millions. The third episode depicts one Dr. Alvarez, a half-crazed scientist, who has a black power over Donna Alvarez. Maciste and Knott, of course, put the doctor where he can do no harm and curb the wicked Donna Alvarez. The baby heir to the fortune is found, and, with his mother, presumably lives happily ever after.

"Too Fat to Fight"

(Goldwyn—Frank McIntyre)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Very funny picture." "McIntyre should become a fine drawing card."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story ..... Fine
Acting ..... Splendid
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The story concerns Norman Dalrymple, known to his friends as Dimples. His care-free mode of living has added considerable weight to his figure, so that when the war breaks out, and Dimples seeks to endist, he is rejected because of his rotundity. But he joins the Y. M. C. A., where he becomes a "cheer leader," and in a tight situation on the battlefield he does such good work that he is decorated, and also receives the love of a much desired young lady.

"Too Many Millions"

(Paramount—Wallace Reid)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Picture adds to Reid's well deserved popularity."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Good
Acting .....Excellent
Photography ..... Fine
Technical Handling.....Excellent
Settings .....Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

The young hero of the comedy suddenly finds himself heir to millions, instead of a book agent. For his wealthy uncles have been killed and as he is next of kin, all their money is left to him. The problem of spending now takes his time and he becomes a rather gay and giddy leader of "men about town." Then he meets a sweet girl and they marry. But meanwhile the millions have been taken over by another, and the honeymooners are forced to accept love in a cottage. However, soon they gain control of the money, and the troubles begin in spending it.

"The Man Who Wouldn't Tell"

(Vitagraph—Earle Williams, Grace Darmond)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Williams and Desmond popular local drawing cards."

SYNOPSIS OF STORY

Hawtrey Burke, a young Englishman in America at a time when his countrymen are on the fighting line, finds it hard to endure the scorn of Elinor Warden, who is also English, and who served as a nurse in Belgium. Her brother, Dudley, on a furlough, is involved in a murder mystery, for which he is tried. He is shot while on the witness stand, and Burke stands accused as his assailant. Then America comes into the war, the British High Commission arrives and at last Burke's lips are unsealed. He is a British Secret Service man, and Elinore realizes the love she has vainly tried to suppress is fully justified.

"Three X Gordon"

(W. W. Hodkinson—J. Warren Kerrigan)

WIRE REPORTS—CENTRAL

Box Office Value.....Good

Exhibitor Comments: "An average picture."

SYNOPSIS OF STORY

The hero of this story is a young spendthrift who is disinherited by his father because he cannot give up wine. So the son, set adrift, bids adieu to Doris, his sweetheart, and goes with his chum to a farm where the two seek work. Farming soon cures the pair of their love for drinking and they decide to "save" all their chums. They kidnap the group, and make fit men of them too. So when America enters the war they all join forces and the hero is forgiven by his father and his sweetheart, and all ends well.

"Hitting the Trail"

(World—Carlyle Blackwell, Evelyn Greeley)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Blackwell a big favorite."

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Good picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Fair
Acting .....Fair
Photography .....Good
Technical Handling .....Fair
Settings ..... Fair
Quality ..... Fair

SYNOPSIS OF STORY

Flo is a factory girl who is fearless in her fight for justice, and is consequently discharged by her wicked employer. Then Flo becomes secretary to a mission clergyman and there she meets the "Kid" and begins his reformation. The two fall in love, but the old employer bobs up, and stirs up a good deal of trouble for Flo. However, a girl he has seduced finally kills him, and this leaves Flo and the Kid free to marry and live "happy ever after."

"The Kaiser's Finish"

(A Warner)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Met popular demand."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story ..... Fair
Acting ..... Fair
Photography .....Fair
Technical Handling.....Fair
Settings ..... Fair
Quality ..... Fair

SYNOPSIS OF STORY

Robert Busch grows to manhood believing himself to be the son of Richard Busch, a German-American. When the war breaks out he is told that he is the illegitimate son of the Kaiser, and is expected to help his Fatherland by giving its people information of United States plans. He pretends to join German propagandists, but keeps in touch with the U. S. Secret Service, and finally, through his resemblance to the Crown Prince, he inflicts great losses on Germany and aids the country he truly loves, America.

Anything You Want to Buy or Sell?
THE MARKET PLACE
On Page 890 Will Do It For You

"A Perfect Lady"
(Goldwyn—Madge Kennedy)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Besides being a great drawing card, Kennedy's acting improves in every picture.."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting ..... Fine
Photography ..... Good
Technical Handling ..... Good
Settings ..... Good
Moral Effect.....Wholesome

SYNOPSIS OF STORY

Lucille de Jambon, whose mother's name is Higgins, is the star of the Merry Models Burlesque Company. The stern moralists of Sycamore declare that the models shall not be permitted to pervert the sanctity of the town. The show is stopped and the manager decamps. Lucille opens an ice cream parlor in the town. Once more Sycamore is roused, and it is determined to make the girl leave town. The minister is sent to her, but she shows him that she is better than her accusers. However, it is not until Lucille gets a motion picture of the Deacon, her chief accuser, having a gay time with Chicago chorus girls, that she silences opposition — and marries the minister.

A small salary doesn't seem to worry Tom Moore in "Thirty a Week" (Goldwyn)

"Eye for Eye"
(Metro—Nazimova)

WIRE REPORTS—EAST

Box Office Value.....Great

Exhibitor Comments: "Thrilling plot." "Well done by great actress."

WIRE REPORTS—CENTRAL

Box Office Value.....Great

Exhibitor Comments: "Nazimova supreme."

SYNOPSIS OF STORY

Hassouna, the heroine of the dramatic tale, is daughter of a sheik and dwells in the vast Sahara. Here she rescues a French officer from death and manages to save him from her father's tribe. She is successful, but her people revolt and she is left alone to die in the desert, when a circus comes along and takes her to dance in its show. Finally she arrives in France, where she meets her officer. The two fall in love, but he is already married. However, his wife deserts him, and the story ends with Hassouna ready to marry him.

"Danger, Go Slow," says Mae Murray in the Universal Feature of the same name

"Buchanan's Wife"
(Fox—Virginia Pearson)

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Popular picture."

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "This is a splendid picture."

SYNOPSIS OF STORY

Herbert Buchanan, an elderly scientist, has won his wife through his hypnotic powers. She detests him. He disappears in company with a tramp, and some time later his supposed body is found and identified. Beatrix marries Henry Faring, the man she has always loved. With the passage of time Buchanan turns up, a consumptive, and utterly unable to recall the past. Beatrix gives him a home, fearful all the time that he will regain his memory and denounce her marriage. The tramp also turns up, and it is through his efforts to blackmail the woman that the situation is finally cleared up.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

All Night, Univ.	(*East*) **Good**–"Myers pleased." "A good story."	(*Cent*) **Good**–"Comedy drama pleased audience."
Borrowed Clothes, Univ.	(*East*) **Great**–"Chaplin and wife filled theater."	(*Cent*) **Good**–"Mrs. Chaplin attracted husband's clientele."
Craving, The, M. H. Hoffman	(*East*) **Good**–"Ford is given plenty of opportunity." "Prohibitionists will like story."	
Dare Devil, Mut.	(*East*) **Good**–"Kane as good as can be expected in male attire." "Impossible story."	
A Daughter of the Old South, Param.	(*East*) **Great**–"Frederick always draws."	(*Cent*) **Good**–"Brilliant acting." "Charming scenery."
Fame and Fortune, Fox	(*East*) **Good**–"Replete with frills."	(*South*) **Good**–"Mix at his very best."
Five Thousand an Hour, Metro	(*East*) **Great**–"Fame of story filled houses."	(*Cent*) **Good**–"Hamilton convincing, otherwise poor cast."
Grouch, The, World	(*East*) **Good**–"Stars attract." "Story is only passable."	(*Cent*) **Good**–"Good acting." "Fair story."
Gypsy Trail, Param.	(*East*) **Good**–"Went well with feminine part of audience."	(*South*) **Good**–"Interesting picture." "Full of action."
Hell Cat, Gold.	(*East*) **Great**–"Farrar packed them in."	(*Cent*) **Good**–"A puller." "Star gives fine performance."
Her Great Chance, Select	(*Cent*) **Good**–"Appealing story." "Real characters."	
High Tide, Tri.	(*East*) **Good**–"Mestayer good." "Average story."	
Hugon, the Mighty, Univ.	(*East*) **Good**–"Salisbury building up a clientele."	(*Cent*) **Good**–"Good as average."
Just Sylvia, World	(*East*) **Good**–"Pleasing." "Fast action."	(*Cent*) **Good**–"Amusing." "Full of action."
Kiss or Kill, Univ.	(*East*) **Good**–"Rawlinson and Jean good."	(*Cent*) **Good**–"Full of action." (*South*) **Fair**–"Rawlinson good in crook part."
Lafayette, We Come, Perret	(*East*) **Great**–"Went very big." "Propaganda well done."	(*Cent*) **Good**–"Extra advertising drew average houses." (*South*) **Great**–"Well produced." "Worthy of big business."
Little Women, Wm. A. Brady	(*East*) **Great**–"Drawing very big." "Everybody has either read the book or seen the play and wants to see the picture."	
Make-Believe Wife, Param.	(*East*) **Good**–"Billie Burke's popularity continues." "Splendid box-office attraction."	(*Cent*) **Good**–"Excellent picture." "Very satisfactory." (*West*) **Good**–"Not quite Billie Burke standard."
Man From Funeral Range, Param.	(*East*) **Great**–"Western drama with a regular Reid thrill."	(*Cent*) **Good**–"Reid good attraction here." (*West*) **Fair**–"Below average." "Poor title."
Man From Mexico, Param.	(*East*) **Great**–"Popularity of star wonderful box-office attraction." "An excellent farce."	
Mantle of Charity, Amer.	(*East*) **Good**–"Fisher very pleasing."	(*Cent*) **Good**–"Youth and romance always appeal."
Mirandy Smiles, Param.	(*East*) **Good**–"Appealing and refreshing."	(*South*) **Good**–"Shows star's versatility effectively."
Miss Ambition, Vita.	(*West*) **Fair**–"Corinne Griffith good, with no support."	
Money Isn't Everything, Pathe	(*East*) **Good**–"A pleasing comedy drama." "A pleasing star."	
My Cousin, Param.	(*East*) **Great**–"Caruso proves splendid screen actor." "Remarkable box-office attraction."	(*Cent*) **Great**–"Caruso surprisingly good in double role." (*West*) **Poor**–"Exhibitor used special advertising."
No Children Wanted, Gen. Film	(*East*) **Fair**–"Child stuff not liked in neighborhood."	
On the Jump, Fox	(*Cent*) **Great**–"Best star has appeared in."	(*West*) **Great**–"Fine picture, but not timely."
One Woman, Select	(*East*) **Good**–"Competent cast." "Weak finish."	(*Cent*) **Good**–"Acting perfect." "Poor ending." (*West*) **Fair**–"Moderately good picture."
Perfect 36, Gold.	(*East*) **Good**–"Good picture with Normand in it."	(*Cent*) **Good**–"Just the picture for Normand." (*South*) **Good**–"Clear picture, full of humor."
Romance of the Air, Carleton	(*East*) **Good**–"Fine thrills." "Pleasing love story."	
Seventeen, Param.	(*East*) **Great**–"Star always draws." "Being from famous story added advantage."	
She Devil, Fox	(*Cent*) **Fair**–"Nothing to rave about." "Not pulling as it ought."	
Suspicion, M. H. Hoffman	(*East*) **Good**–"Remarkably fine acting." "Nothing unusual in story."	
Tell It to the Marines, Fox	(*South*) **Good**–"Lee children always draw well here."	
Under Four Flags, U. S. Third Official War Film	(*East*) **Great**–"Too much cannot be said in its favor." "Positive house filler."	(*Cent*) **Great**–"Pulls at heart strings." Crowds turned away."
Velvet Hand, Univ.	(*East*) **Good**–"A good love story."	
Woman Who Gave, Fox	(*South*) **Good**–"Just an average picture."	
Woman's Law, Arrow	(*East*) **Good**–"Florence Reed always makes a picture good."	
Woman's Experience, Bacon-Backer	(*East*) **Good**–"Boland excellent." "Good social drama."	
Woman's Weapons, Param.	(*East*) **Great**–"Ethel Clayton in a domestic play with an everyday moral."	(*Cent*) **Good**–"Story of everyday life which appeals to all." (*South*) **Good**–"Pleases because of story with new twist."

FROM PRODUCER AND DISTRIBUTOR

WEST COAST STUDIOS RESUME AFTER SIX WEEKS IDLENESS

May Allison, Nazimova, George Baker, Joe Engel, Priscilla Dean, Carmel Myers, Monroe Salisbury and Peggy Hyland on the Job

PICTURE studios on the West Coast are beginning to resume operations. Metro Studios in Hollywood will reopen Monday after an idleness of six weeks.

May Allison will start the ball rolling when she begins work on "Peggy Does Her Darndest," under the direction of George D. Baker.

Mme. Alla Nazimova will arrive in Los Angeles on Dec. 14, when, taking only one day's vacation, she will commence work on a screen version of "The Red Lantern."

In future all Metro productions will be made in Los Angeles, according to Joseph W. Engel, who is more enthusiastic than ever concerning southern California as the place in which to make pictures.

Work on the new studios is well forward, in fact, they are almost finished.

Five dramatic companies and the Lyons-Moran comedy company have gone to work, or will go to work tomorrow, at Universal, following the month's vacation caused by the epidemic of "flu." The stars of the dramatic companies are Priscilla Dean, Carmel Myers, Mary MacLaren, Monroe Salisbury and Edith Roberts.

Anita Stewart, De Luxe star, under the management of Louis B. Mayer, and whose pictures have been contracted for by the First National Exhibitors' Circuit, arrived last Friday afternoon to begin work under direction of Lois Weber at the Lois Weber studios in Hollywood.

Henry B. Walthall is to start work on his first feature for the First National next week. The title of the production is "Lives For Sale."

Peggy Hyland, Fox star, arrived last Wednesday to begin production at the William Fox studios in Hollywood. This is Miss Hylan's first trip to California.

MAXWELL'S FILM

First Elaborate Production, "The Married Virgin"

Joe Maxwell, one-time author and producer of vaudeville sketches, has turned photoplay producer and is launching his first picture under the brand of Maxwell Productions. He has elaboraately staged a story by Hayden Talbot, "The Married Virgin," which may be described as a society thriller and which contains a unique domestic plot.

"The Married Virgin," in seven reels, will soon be released through General Film Company.

• • •

Doris Kenyon and Company Celebrate Thanksgiving Day

Doris Kenyon and her company spent Thanksgiving Day in the heart of the Blue Ridge Mountains in North Carolina, where the exteriors of her next picture, "Twilight," are being made. It was, perhaps, the most pleasant Thanksgiving Day ever spent by those in the party. J. Searle Dawley, the director, declared a holiday, and Thomas A. Persons, studio manager, who is also with the party, provided a bountiful repast, which was served at Esmeralda Inn, twenty-five miles from Asheville, where the company is stopping.

• • •

Katterjohn Sees Trend to Dramatic Stories

"With the signing of peace and the demobilizing of almost four millions of men, affecting every home in the United States," says Monte M. Katterjohn, "the tendency will be toward an appreciation for the true dramatic story, with its tenseness, pathos, laughter and heart-throb."

"Common Cause" Shown

A private showing of J. Stuart Blackton's super-production, "The Common Cause," was held in the Rialto Theater here at 10 a. m. on Dec. 3. All branch exchanges of the Vitagraph distributing organization, through which the production is being released, arranged for similar exhibitions with the result that there were trade showings all over the United States and Canada.

GOLDWYN HAS FORD

Educational Weekly Will Now Have Wider Distribution

Effective Jan. 12, Goldwyn Distributing Corporation will release and exclusively control the distribution of the Ford Educational Weekly in the United States. The contract was signed in Detroit.

For four years the millionaire Detroit motor car manufacturer has nursed and developed a motion picture weekly which to-day is without an equal in the industry. It involves an annual cost of $600,000 and has made it necessary for its owner to equip at his Detroit plant skilfully maintained motion picture laboratories.

• • •

Pathe's Coal Picture

Work has been started at the Pathe Studios in Jersey City by Pearl White and her company on a post-bellum propaganda feature which is calculated largely to increase the production of coal. It is made at the request of the Government and will be the first of a number to be issued by the Fuel Administration in an endeavor to bring coal production up to the absolute maximum.

• • •

Tucker with Mayflower

George Loane Tucker has signed a contract with the Mayflower Photoplay Corporation to produce a series of super-pictures under his personal direction. Mr. Tucker will leave for Los Angeles this week with John W. McKay, business manager for Mayflower, and will start at once on his first production.

The working title of the picture will be "A Message from the President, the General and the Girl."

Marguerite Marsh in "The Master Mystery" (Rolfe)

The modern Lorelei is Phyllis Haver of Sennett comedies (Paramount)

Baby Marie Osborne is held up by a dusky traffic cop in "Milady o' the Beanstalk" (Pathe)

TO SCREEN HISTORY OF AMERICAN INDIAN

Vitagraph Will Make Pictures Recording Dances and Games of the Aborigines

At the request of several prominent anthropologists Albert E. Smith, president of the Vitagraph Company, early in the spring will begin recording by motion pictures the dances, games, sports and all things possible to a complete pictorial history of the American Indian.

The films will first be published as a super-feature and released throughout the country. They will then be stored for posterity, and especially for the use of students.

Mr. Smith has completed his research investigations and is arranging the physical possibilities, notably the reproduction of every known dance of the Indians. Mr. Smith hopes by spring to include in his records the pictures of most of the Indians who volunteered for service and fought throughout some of the heaviest actions in France and Belgium.

• • •

Betzwood Ready with Four Bennison Pictures

When Louis Bennison makes his debut in a fortnight in the lively dramatic romance, "Oh, Johnny!" he can, as a new star, afford to be thankful that his way has fallen among producers like the Betzwood Film Company, a Philadelphia organization comprising Senator Clarence Wolf, Ira M. Lowry and their associates.

Before the public has seen the first Bennison star series release, the Betzwood Company, with a huge faith in his coming success, has completed four Louis Bennison productions, representing an enormous investment.

• • •

Dolores Cassinelli for International Peace Celebration

Dolores Cassinelli, star of Leonce Perret's "Stars of Glory," in addition to working in two pictures at once, is keeping up her musical studies. As well she is taking an interest in national and civic affairs. Miss Cassinelli has written to Mayor Hylan regarding the proposed peace celebration, putting forth the idea that in addition to Marshal Foch others should be invited—General Haig, General Diaz and the King of the Belgians, making the affair international. The proposition is being considered by a special committee.

• • •

Hopp Hadley Set Right

In an error which crept into THE MIRROR last week, Hopp Hadley was described as general manager of the Film Clearing House, Inc. Mr. Hadley is the advertising manager, while Frank G. Hall is supervising director.

TELLS ABOUT THE PEOPLE OF THE SCREEN

Edited by E. A. BARRYMORE

INCE STUDIO CUFF NOTES

Who said "flu"? Anyhow, they don't seem to know anything about it at the Ince studios, where the three stars of the outfit are hard at it every day. It's a funny, dinky little studio, but better than it looks, like many a homely man. Anyway, all three stars have a vision of the new beautiful plant in Culver City which they are soon to occupy.

Close by the dingy gate is a beautiful drawing room. In it is a dainty little youngster, who looks about sixteen. Sure it's Enid Bennett, and her innocent baby stare is fixed on Hal Cooley, her good looking leading man—nobody of course could possibly be as innocent as Enid looks.

Well, however did this country bumpkin get on the lot? Some extra, probably. They'll make short work of him. Why, he's acting right out on the stage! Charles Ray, to be sure, and by and by he walks over and tells me he's going to be an honest-to-goodness farmer pretty soon—that he has bought a real ranch and is planting spinach and potatoes!

A stately young lady glides by trailing a bull-pup on a string. She is Dorothy Dalton, and the creature's name is Honey Blossom, and despite the handicap of name and ugliness combined, she expects to win prizes with him.

Who's the vampirish looking lady? Why, Louise Glaum, to be sure! She's making a picture independently, and in it she promises to show us an entirely new kind of a vamp—one with the least bit of a heart, don't you know.

Harley Knoles Surprises His Brother

Harley Knoles besides being a champion handball player, boxer and all-around athlete, has added to his laurels and impressed even his own brother (most difficult feat of all) with his prowess as a public speaker.

Before beginning the direction of the new Thomas A. Dixon production he is technically responsible for, he gave an impromptu lecture to his entire cast on the subject of his picture and the principle underlying it with gratifying results.

Judging from the spontaneous applause that was awarded him it seems certain Mr. Knoles need never lack a vocation should directing cease to charm.

* * *

Beautiful Star's Big Reception

Dolores Cassinelli, the Italian film artist and star of "Stars of Glory" and "Lafayette, We Come!" appeared on the stage of the Knickerbocker Theater in Washington on the occasion of the first showing of Leonce Perret's film entitled "Lafayette, We Come!"

Miss Cassinelli had a wonderful reception from the packed audience, but could not be prevailed upon to make a speech.

* * *

Ray a Winning Pitcher

Charles Ray is doing his first baseball story since his well remembered "The Pinch Hitter," his third starring vehicle on the Triangle program. Instead of winning the game by his batting, it is his pitching that accounts for the victory in his present story.

The Man Who Came Back

Circus people say it can't be done—that no aerialist can "come back," even after one season's absence from the daily routine and practice.

Eddie Polo, Universal's "stunt" man and star of the latest serial, "The Lure of the Circus," proved the exception recently when the Barnum & Bailey circus performed in California.

A member of the Siegrist-Silbon troupe died suddenly and Mr. Polo, who had been one of them seven years before, came to their rescue and without a single mistake went through a startling performance in the air which comprised difficult catches of double somersaults and full twisters.

* * *

Sutherland to Make History

Victor Sutherland, who before entering the service was well known in pictures as Virginia Pearson's leading man, has been appointed to a unit that will go to France and make pictures for a historical record of the war. This will delay Sutherland's discharge from the service a year or more.

* * *

Friends Anxious to See Picture

Adda Gleason left her home in Los Angeles last week for Oakland, where she will begin rehearsals immediately at Ye Liberty Playhouse, in "Billeted," the famous Margaret Anglin success. Adda expects to remain on the stage for some time. Her latest motion picture, Thomas Dixon's "The One Woman," in which she plays the title role, is anxiously awaited by her many admirers.

Champion Fight Trainers in "Comrades"

Jim Savage, the ex-pugilist, is playing an important part in "Comrades," being produced by Harley Knoles. Savage trained Jess Willard for his battle with Jack Johnson, at Havana. Another pugilist who will appear in this picture is Frank Hainey, present heavyweight champion of South America, who trained Jack Johnson for the same fight. Savage and Hainey tell some interesting stories of what happened in Havana previous to the battle.

* * *

Arbuckle in a Fight

"Fatty" Arbuckle came up from Los Angeles to San Francisco to help along the War Fund. He incidentally was at the fight between Billy Mechan and Fulton, and went through a stunt in the ring with Mayor Rolph, in which said stunt he (in makebelieve) was knocked out by the Mayor with a right hook just to make the boys feel good.

* * *

Wife Works, Husband Fights

During the absence of her husband in France, Mrs. William D. Harrigan is "doing her bit" by doing bits in propaganda pictures. Captain Harrigan recently was cited for bravery on the battle field.

* * *

Helen Eddy for Stage

Helen Eddy has aspirations for the speaking stage. She is studying the role of Emma Brierley in "Lonesome Like," and will play the part at the Hollywood Community Theater when the house reopens.

Geraldine Farrar is scornful about something, in "The Hell Cat" (Goldwyn)

Mae Marsh spurning the villain in "The Racing Strain" (Goldwyn)

New clothes on an old favorite, Gaby Deslys in "Infatuation" (Pathe)

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Lawrence Grossmith. Charles and Violet Blackton

Huntley Gordon Louis Dean, Mlle. Marcel

and Philip Van Loan

and in the Prologue and Epilogue

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Effie Shannon and Violet Heming

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Page 890

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STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

LITTLE TRIPS TO THE STUDIOS

At the Norma Talmadge studio we found the Harley Knoles company moved to the upper floor to make room for Director Sidney Franklyn to handle "The Probation Wife," which will be Norma Talmadge's next.

As we enter and look around for a friend Caryl Fleming greets us with "Listen; I have been thrown out of the finest homes on Fifth Avenue today." Evidently looking for locations for a society drama is not the most desirable job in the film business.

Fleming introduced us to Ward Lascelles, assistant director, who in turn introduced us to Katherine Stuart, who wrote the story, and also "The Road Through the Dark" in which Clara Kimball Young is being featured.

Miss Stuart tells us she enjoys writing for Mr. Franklyn because he knows what he wants and how to ask for it.

We next meet Thomas Meighan, the leading man, Florence Billings and Director Franklyn. Mr. Meighan said he thought our namesake, Jack Barrymore, is the finest actor on the American stage today, and there is no reason why he should not be our greatest screen star if given an opportunity.

Strikes us as being rather a nice thing for one star to say about another.

Miss Billings plays a heavy role in the early scenes, but Miss Stuart tells me she will be popular with the audience in the final scenes.

We have a word with Director Franklyn. He likes the story which is an unusual one. He is not keen on society dramas, but likes stories of foreign lands better; they have greater appeal to the imagination and more romance.

We finally meet Arthur Jacobs, the manager of the studio. In the upper studio Harley Knoles is making a picture dramatized from Thomas Dixon's book "Comrades." The name suggests socialism, but from the scenes being made it appears that the doctrine of Karl Marx will be knocked into a cocked hat.

Mr. Knoles and his assistant, George Kelson, have an unusual cast of types for this picture. Karl Marx is played by W. G. Otten, an excellent type. Two pugilists are done by Jim Savage and Frank Heaney. The former was Jess Willard's trainer and the latter trained Jack Johnson in the famous battle at Havana.

An Indian is played by Luther Standing Bear, a graduate of Carlisle and an actor of many years experience in stock and road shows. Standing Bear told us he was proud to be an Indian and also proud of his citizenship, which he got recently.

Another interesting character is Capt. Charles, who was secretary to Buffalo Bill for many years.

Jack Livingston, the agent, must have combed Greenwich Village, for 150 long-haired men and short-haired women are on the set.

101

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Reisenweber's

An elaborate entertainment for the Christmas Fund in aid of local charities will be given at Reisenweber's Columbus Circle restaurant on the evening of Dec. 12. Broadway stars have volunteered their services and reservations have already been received in large numbers.

In "Paradise" Joan Sawyer will present a special program of interesting features, in the Four Hundred Club Room, the Original Dixieland Jazz Band will provide new dance numbers, while in the main restaurant "Here and There" Revue will jingle with added delights on this gala occasion.

• • •

Murray's

With the coming three weeks of gift buying, the salmacen, or balcony floor, will be opened for luncheon, the main floor with its revolving dance platform being insufficient. There is so much curiosity about the meaning of the word "salmacen" that Mortimer M. Kelly, manager of Murray's, is considering a contest of dissertations on the word, its derivation and applied meaning.

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Many reservations are being made for the New Year's Victory Festival at Blossom Heath Inn on Long Island, and Pelham Heath Inn in Westchester.

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Theater		Date of Production	No. of Times
Astor	Little Simplicity (Shubert)	Nov. 4	49
Belasco	Tiger, Tiger (Belasco)	Nov. 12	40
Belmont	The Little Brother (Hast)	Nov. 25	25
Bijou	Sleeping Partners (Williams)	Oct. 6	83
Booth	Be Calm, Camilla (Hopkins)	Oct. 31	53
Broadhurst	Ladies First (Frasee)	Oct. 24	58
Casino	Sometime (Hammerstein)	Oct. 4	84
Central	Forever After (Brady)	Sept. 9	113
Geo. M. Cohan	By Pigeon Post (Ziegfeld)	Nov. 25	25
Cohan & Harris	Three Faces East (Cohan & Harris)	Aug. 13	136
Comedy	A Place in the Sun (Shubert)	Nov. 28	20
Cort	The Better 'Ole (Coburn)	Oct. 19	65
Criterion	Three Wise Fools (Smith and Golden)	Oct. 31	53
Eltinge	Under Orders (Woods)	Aug. 20	128
Empire	The Saving Grace (Frohman)	Sept. 30	99
44th Street	Robert B. Mantell Repertory (Mantell)	Nov. 4	49
48th Street	The Big Chance (Woods)	Oct. 28	59
French	French Players (Copeau)	Oct. 14	73
Fulton	A Stitch in Time (Bailey)	Oct. 15	72
Gaiety	Lightnin' (Smith and Golden)	Aug. 26	130
Globe	The Canary (Dillingham)	Nov. 4	49
Harris	The Riddle: Woman (Mooser)	Oct. 23	62
Hippodrome	Everything (Dillingham)	Aug. 22	177
Hudson	Friendly Enemies (Woods)	July 22	169
Liberty	Glorianna (Cort)	Oct. 28	57
Longacre	Nothing But Lies (Anderson and Weber)	Oct. 8	80
Lyceum	Daddies (Belasco)	Sept. 5	110
Lyric	The Unknown Purple (West)	Sept. 14	106
Maxine Elliott's	Tea For Three (Selwyn)	Sept. 19	99
Miller's	Daddy Long Legs (Miller)	Nov. 16	34
Morosco	Remnant (Cook)	Nov. 19	32
New Amsterdam	The Girl Behind the Gun (h. and E.)	Sept. 16	105
Playhouse	Home Again (Brady)	Nov. 11	43
Plymouth	Redemption (Hopkins)	Oct. 3	85
Princess	Oh, My Dear	Nov. 27	22
Republic	Roads to Destiny (Woods)	Nov. 27	22
Selwyn	The Crowded Hour	Nov. 22	28
Shubert	The Betrothal (Ames)	Nov. 14	36
39th Street	Betty at Bay	Dec. 2	16
Winter Garden	Sinbad (Shubert)	Sept. 2	127

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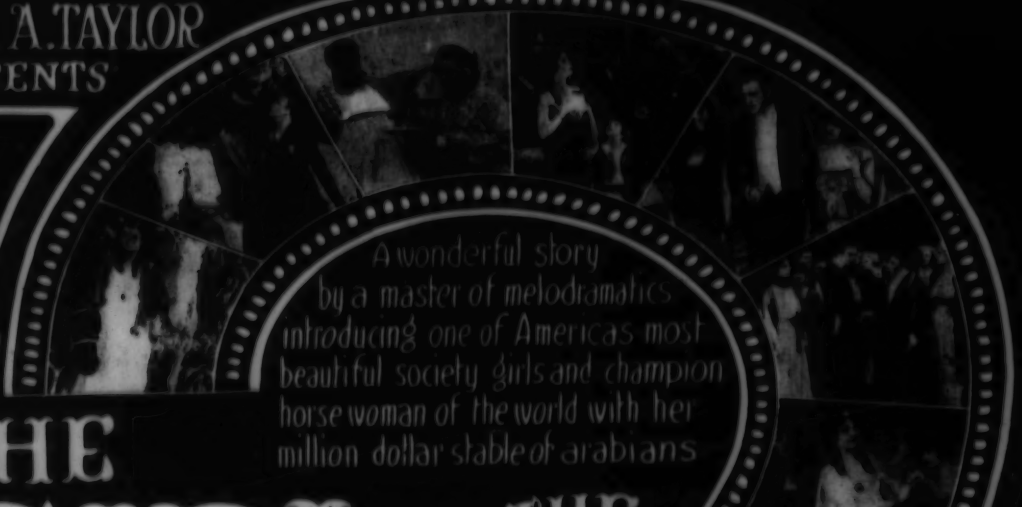

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